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High School Series—Number 3

The Teaching of High School English

June 1914

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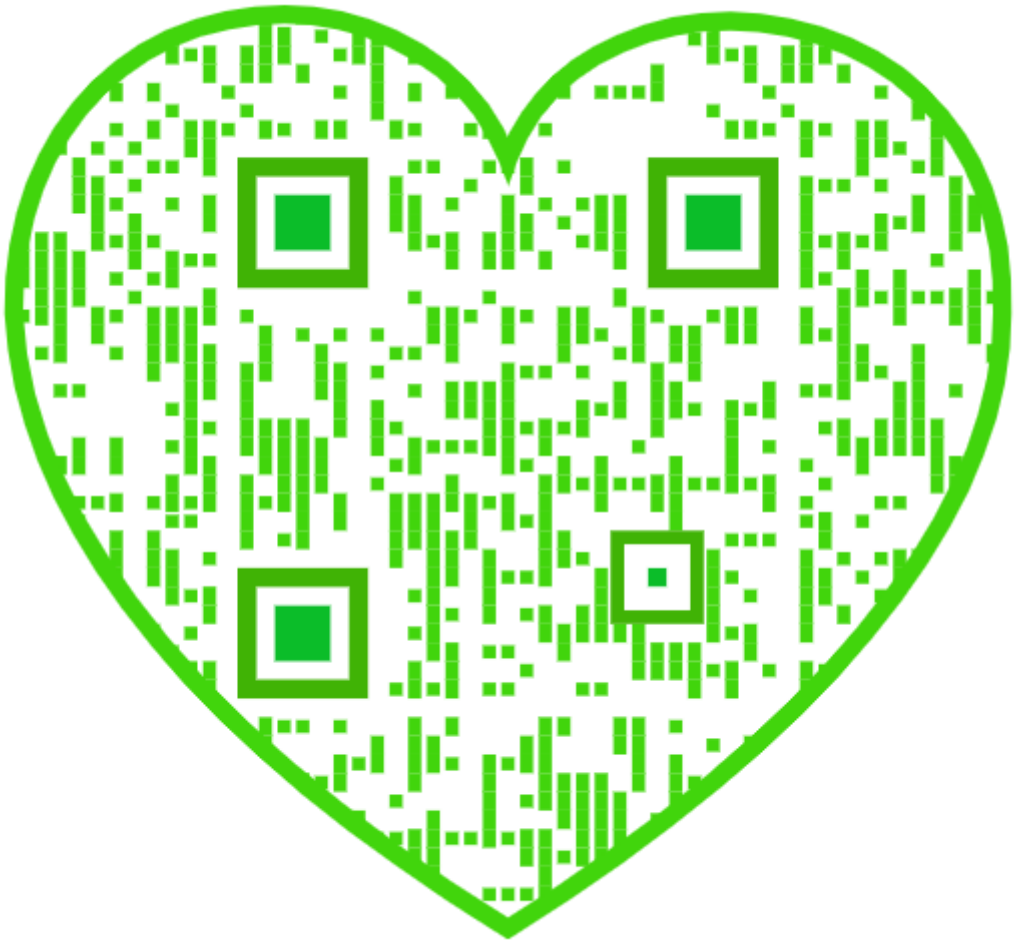

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State of New Jersey
Department of Public Instruction
Trenton
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The Teaching of High School English

June 1914

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In a letter to De La Rive, Cavour, the famous Italian statesman, says: "I admit to you plainly that I do not feel capable of expressing in agreeable fashion all I think. From lack of practice, if not of talents, I experience great difficulty in framing my ideas so as to present them to the public. In my youth, they never taught me how to write; in my whole life, I never had a professor of rhetoric, nor even of the humanities; moreover, it is only with the greatest apprehension that I shall decide to send you a manuscript to be printed. I have perceived, but too late, how essential it is to make the study of letters the basis of all intellectual education; the art of speech and of good writing exacts a refinement, a suppleness in certain organs, which one cannot acquire unless one exercises them in youth. Make your son write, make him compose, so that, when his head shall have become a workshop for ideas, he may be able to employ with ease the only machine which can put them in circulation—the pen."

WILLIAM ROSCOE THAYER, LIFE AND TIMES OF CAVOUR

"But whatever you read remember that it is your own personality that you are trying to unlock. The poem or story or book, if it is the right one, should seem a sort of extension of yourself. You must carry, therefore, a large share of self confidence and self respect into your reading. You are looking for an outlet of your own soul rather than the inflow of another's. As a general thing you will find such an outlet in works written near your own time. But when the process of finding yourself has begun, you will be carried through many centuries and into many lands.

. . . . . .

"Literature, then, is within you. The masters only bring it out. It is to your soul that they cry Open Sesame. Whenever you say of a poem or story, That's what I have dimly felt before—or felt a thousand times before—but could never say, freedom through expression has begun. The masters have found you and you have begun to find yourself."

C. ALPHONSO SMITH, WHAT CAN LITERATURE DO FOR ME?

D. of D.
JUN 30 1917

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FOREWORD

The field of English instruction in high schools is, generally speaking, twofold: first, composition, both oral and written, and second, literature. One of these is of great practical or utilitarian value, the other affords spiritual resources. These resources, if not utilitarian in the popular sense, are notwithstanding serviceable in the making of men and women of character. One, if well taught, affords discipline; the other, if well taught, makes possible a better use of leisure—an aim of literature classes not to be forgotten under present day social conditions.

Makers of high school courses of study and high school teachers have not been unmindful of these considerations. More of the pupils' time during the high school period is devoted to English than to any other subject, and this independent of the fact that every recitation is, in a sense, a recitation in English. In the large academic high schools there are more teachers of English than of any other subject.

How far the results of the teaching justify the time and energy expended is not easily determined. It is not to be denied that results are not always what either the public or the teachers themselves could wish. In this connection there should be taken into account the forces at work outside of school which impair the results of English teaching, and which seriously handicap the work of teachers in this subject as the work of no other body of high school teachers is handicapped. Some of these forces are the prevailing low standards of spoken English in many homes and in many communities, the dislike of a large number of pupils for written composition of any sort, their inability to see the relation of good English to the practical affairs of the world, and the enormous amount of cheap periodical matter which the newsstands offer in tempting colors or pictorial adornment to old and young alike.

A teacher should not be discouraged by these adverse conditions. On the contrary, he should frankly recognize them and attempt to analyze those peculiar to his locality. Having done

this, his office is to counteract them, to set standards, and to translate these standards into the practice of pupils.

Among the weaknesses in English teaching in high schools that have been pointed out are the following: setting up standards in oral and written composition, as well as in literature, that are too advanced for the pupils; using too much time on the niceties of English as compared with the fundamentals—common speech, writing of the single paragraph and letter writing; too much vague and uninteresting talking in literature classes; the reluctance of too many teachers to study effective methods of teaching; the aversion to teaching spelling and grammar, subjects which belong to the high school as well as to the elementary school; and the failure to realize that the great mass of high school pupils are children, with the capacity and interests of children rather than the capacities and interests of adults.

Nevertheless, great as are the difficulties, it may be stated with confidence that the teaching of the subject in high schools is much more effective now than ever before. Much of this teaching is excellent. The purpose of this monograph will be served if such teaching becomes more general. More specifically, its purpose is, first, to assist teachers in setting up standards of accomplishment, and second, to indicate some of the means of accomplishment.

The preparation of the monograph has been the work of Mr. Albert B. Meredith, Assistant Commissioner in charge of Secondary Education.

Mr. Meredith has had the cooperation of a committee of English teachers appointed by the Association of Teachers of English of the State, consisting of:

Mr. J. Milnor Dorey, Head of the Department of English, Trenton High School;

Mr. W. Patterson Atkinson, Head of the Department of English, Lincoln High School, Jersey City;

Miss Sarah J. McNary, Head of the Department of English, State Normal School, Trenton;

Miss Cornelia MacMullan, Head of the Department of English, State Normal School, Montclair.

CALVIN N. KENDALL
Commissioner of Education

THE TEACHING OF HIGH SCHOOL ENGLISH

PART I

INTRODUCTORY

PURPOSES OF THIS PAMPHLET

The purposes of this pamphlet are:

1. To indicate the aims which should govern the study of English in the High School;

2. To give some general suggestions concerning class organization and methods which may be helpful in the treatment of the two phases of secondary instruction in English, viz., Composition and Literature;

3. To outline the development of a course of instruction covering four years;

4. To suggest material and sources of help to teachers and pupils.

AIMS OF ENGLISH COURSE

Secondary school English should be the natural and logical continuation of the instruction in the mother tongue in the elementary grades.

In general the aims are the same as those which have guided the elementary instruction, although they are here stated in

other terms and with a changed emphasis. Greater originality in expression may be reasonably expected of high school boys and girls, while the pupils' wider range of interests, together with their increasing desire for more complete self-expression, will furnish a broader basis for composition, and for the appreciation and interpretation of literature. Beginning with the high school age, marked individual differences among young people assert themselves, which, when discovered by the alert teacher, should be made points of departure for the training of special skill in writing, and for the development of independent and wholesome judgments of literary values.

At the same time the pupil should be led to discover through his study of literature those books which especially appeal to his own liking, quite irrespective of the effectiveness of their appeal to other persons. In other words, he should be helped to find his own literary tastes, or, through literature, to find himself.

A succinct statement of the dominant aims of constructive high school English has recently been made in an open letter to teachers of English. *

It is therein declared that the aims of English instruction are of three kinds: linguistic, cultural and ethical.

First, school courses in English should aim to give pupils a workmanlike command of the tools of language for whatsoever purpose they may need to be used.

A second aim should be that of literary appreciation, in a study of which should be included, beside classic forms, an attempt to standardize the tastes of the pupils in regard to present day theatre, fiction, song and periodic literature.

The third aim should be ethical, for through an acquaintance with the ideals portrayed in literature, it should be possible to train pupils to form correct habits of conduct and to take a wholesome attitude toward life.

To realize these ends the English course in the high school falls naturally into two chief divisions, Practical and Technical English, and Literature.

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* *An Open Letter to Teachers of English*, by the Executive Committee of the New York State Association of Teachers of English.

DIVISIONS OF COURSE

Practical English. Practical English includes both oral and written expression. Its purpose is to communicate thought clearly, tersely and effectively. The work of instruction in Practical English devolves upon all teachers, whether they are classified as English teachers or not, and the subject should be regarded, not as an occasional and isolated exercise, but as a vital and central part of the school's activities.

Oral and written expression is manifestly fundamental in school life and much will have been accomplished if a pupil has been taught in four years to think clearly, and to express himself cogently in correct and idiomatic English.

Technical English. Technical English includes grammar, spelling, punctuation, pronunciation, the conventions used in letter writing, word formation and the use of the dictionary, together with some inductive study of the principles of rhetoric.

The high school should aim to teach English as an art, i. e., not to produce grammarians or rhetoricians, but young men and women who can speak and write with clearness, vigor and grace of diction, and who at the same time can read literature appreciatively and intelligently. Technical English, the scientific study of the mother tongue, is simply a means to this end, and as such should have a definite place in the scheme of instruction.

In this connection it should be especially remembered that the purpose of the study of English grammar is to establish standards of self-criticism, not to develop facility in speaking or writing.

Literature. Literature here refers to that vast body of written material, classic and contemporary, which in words of truth and beauty is the expression of life, and which makes its appeal through our emotions and intellect. The literary phase of English study purposes to lead the pupils to read and to enjoy the written portrayal of life in its various aspects, and thus to develop in young people a broader outlook than their own experience affords.

The ethical value of ideals, which find expression in literature, should not be overlooked. For the formative influences of ideals of conduct are effective factors in the ethical training of young

people, especially if these ideals are not forced upon the attention of pupils but are allowed to have their indirect and unconscious effect. Teachers should always remember that the chief purpose of English instruction is to teach pupils how to use the language and how to appreciate and enjoy it as literature, not to teach ethics under the guise of English.

The selection of texts to be read and studied for each year should be based upon the pupils' interests and stages of mental growth, and should afford an opportunity for familiarity with each of the great literary types. There is suggested, therefore, a considerable breadth and variety of reading, including the various forms of lyric poetry, epic poetry, the short story, biography, the novel, travel, adventure, the oration, the literary essay, historical and scientific treatises and the drama. In addition it is strongly urged that pupils be taught to evaluate the different forms of contemporary literature, such as the newspaper, the magazine, fiction and the drama.

ORGANIZATION OF ENGLISH WORK

Plan of course. In all "approved" and "registered" high schools throughout the State not only should systematic instruction in English be required, but the weekly time tables or schedules of classes should be so arranged as to allow, during the four years, a minimum total of fifteen periods of English. It should also be the practice to require English in all curricula, although the proportion of time allotted to composition and literature may vary from year to year.

In those schools whose plan of organization provides for twenty periods of English the following is a suggested arrangement of the different elements of instruction and the relative amounts of time to be given to each:

First year. Five periods a week, three periods to be given to composition and technical English and two to the reading and study of literature.

Second year. Five periods a week, three periods to composition and technical English and two to the reading and study of literature.

Third year. Five periods a week, two periods to composition and three to the reading and study of literature.

Fourth year. Five periods a week, two periods to composition and three to the reading and study of literature. As a part of this latter work, a portion of the time, say one period a week, may well be given to a brief outline study of the historical development of English and American literature.

The above allotments of time suggest the proportions of the course as a whole, not the weekly plan. Frequently teachers will prefer to treat reading and composition, grammar or spelling in the same recitation period rather than designate special days for each branch. Teachers sometimes mass the instruction on different parts of the course, first devoting a number of consecutive weeks to grammar and composition and then giving the remainder of the time to reading. No one plan can claim to be the best, and each teacher must be guided by what gives the best results in his particular school.

In connection with the work done in the classrooms there should be as much supplementary reading as library facilities and local conditions will permit.

Program of classes. In the small school the arrangement of classes in English presents no particular difficulties except that the English teacher is not usually allowed all the time desirable to do the best work in his subject. In a seven period day to require of a teacher four classes in English and three in some other subject or subjects is placing upon him a heavy burden. Under these conditions individual work with pupils during school is impossible, and consultations, when they are held at all, must necessarily come outside of school hours.

The week's time-table should, therefore, be so arranged that the English teacher may have periods for consultation with pupils during school hours; and classes should be small enough to allow some personal contact with each pupil. When a teacher gives instruction in English only, at least one period a day should be allotted for personal conferences with the individual members of his class. Such a plan is absolutely necessary for efficient instruction in composition. A total of one hundred different pupils per English teacher is a desirable maximum, and in no

case should a recitation division exceed twenty five pupils. If the school is sufficiently large to justify several teachers of English the arrangement of classes requires the careful consideration of the principal and the head of the English Department. It is generally true that the best results are not obtained by consigning all the work in composition to certain teachers and to others all the recitations in literature. It is a good practice, for the sake of life and leaven in the classroom, to require a teacher of English to teach, in occasional years, some other subject or subjects for which he may be legally qualified.

It may well be questioned, at this point, whether the complete departmentalizing of instruction in the high school has proved to be for the best interests of all subjects, particularly when all the responsibility for the teaching of English has apparently fallen upon the English teacher. Since the use of the mother tongue is so fundamental in all mental development, training in English must of necessity lose much of its value if it is separated from such subjects as are being studied primarily for their thought content. The responsibility of the teacher of subjects other than English, therefore, does not end with emphasizing content. Attention must be given to the expression of this content.

Of greatest importance, however, is the assignment to first year classes of the most experienced, sympathetic and enthusiastic teachers of English. Such a teacher will ever keep in mind that he is dealing with children, not with men and women. He will also remember that first year pupils are but a step removed from the elementary grades, and that they are, at the same time, at just the age when life is coming to assume to them a new and perplexing aspect. Failure fully to realize this condition and its attendant responsibility is the cause of most of the failures and discouragements incident to this year. A teacher who does not fully enjoy teaching composition and who is not especially helpful and optimistic in his criticism of the attempts of pupils at self expression will meet special difficulties in the work of first year classes.

It is almost as important, in the assignment of teachers to the third and fourth year, that systematic work in composition shall

not, because of the necessity for theme-correcting, be crowded out by enthusiasm for literature. The ability to teach literature is only one of the qualifications of a teacher of high school English.

Teachers' conferences. To give unity to the course of study in English it is absolutely necessary that there be held, from time to time, conferences of teachers and supervisors. These conferences will be of three general types: (1) departmental meetings; (2) general meetings, at which English is the topic for discussion; and (3) meetings with teachers of the seventh and eighth grades.

In the departmental conferences, methods of instruction, the content and organization of the English courses and the degree of progress made by the different classes, will be the chief topics. Each teacher will thus become familiar with the viewpoint, spirit and progress of the English work of the entire school and with the principles underlying its general method of presentation. As a result of these conferences each teacher will be able to do his assigned part more intelligently and effectively. Meetings of this character should be held at least once a month.

Occasionally the principal of the high school should make the content and relations of the course in English the subject for discussion at one of the stated teachers' meetings. At this time the vital relation of English to the entire program of studies of the school should be emphasized. The aims and methods of English study, particularly as they relate to oral and written composition, should be made clear, and plans should be devised for the development of more effective expression, in connection with the teaching of all subjects. Among the questions discussed could be: the quality of the oral recitation, the amount of written work to be required by each teacher, the method of correction of written work, especially for the quality of expression, and other related topics. It will become increasingly clear that much of the written and oral work in other subjects will form an excellent basis for estimating the results of the formal English instruction.

A third type of conference is that between the teachers of the seventh and eighth grades and the English teachers of the ninth grade (high school). Such conferences, especially when supple-

mented by reciprocal visits, are of especial importance, because the beginnings of high school English are so intimately related to the instruction in the upper elementary grades. When the high school is organized on the six year plan this conference will merge into the departmental conference discussed above. There should be developed in these meetings a clear and definite understanding of the language knowledge gained and the language habits formed in the elementary school, in their relation to similar problems in the study of high school English.

Such conferences will demonstrate the fact that for pupils entering high school the practical needs of English as a tool of expression are of more importance than are literary criticisms or the theoretical claims as to where high school English begins. The ninth grade teacher should take pupils as they come to him, with their limitations and excellences, and make their needs the place of beginning his instruction. The only place for high school English to begin is the place at which the pupils are when they enter.

A modification of this third type of conference may occur when a high school receives pupils from the elementary grades of other districts. Under these circumstances the problem of articulation is more difficult but none the less important. If formal meetings are impracticable, a visit by the ninth grade teacher and the high school principal to the seventh and eighth grade classes of the contributing schools, for the purpose of observing the amount and character of the training given there, will be well worth the necessary time and expense. Such a visit, together with a conference with the county superintendent, will result in greater efficiency, both in the elementary and in the high school classes.

PART II

COMPOSITION

PRACTICAL ENGLISH

Practical English means the kind of English people use in every-day life. The ability to express his ideas intelligently and effectively is certainly of vital importance to the pupil while he is in school, and no matter what vocation he may select this ability will always be of the greatest value to him in after life. Since mental activity precedes words, in order to gain this power he must be trained to observe accurately, to think clearly and to feel rightly. Language as a common medium of communication must be taught in such a way that a person may express in accordance with accepted usage what he observes and thinks and feels. The effort thus to express himself will in turn incite him to more exact observation and to clearer thinking. For let it not be forgotten that for most people composition is a difficult art, and one which is acquired only after long and patient practice, enriched by wide and varied experiences. The following quotation from Morley's *Life of Gladstone* illustrates this point:

> As nearly always, it was less by school work or spoken addresses in juvenile debate, or early attempts in the great and difficult art of written composition, than by blithe and congenial comradeship that the mind of the young Gladstone was stimulated, opened, strengthened.—*Vol.* 1, *Book* 1, *ch. iii.*

The term practical implies not only the speaker or writer, but also the hearer or reader. Too frequently a school composition is a one-sided, unnatural effort to say something for no immediate purpose other than to satisfy a critical teacher, who has only a simulated interest in the matter presented. The appeal of a more remote motive—the desire to be well prepared for the demands which life may make five or ten years hence—is still more faintly operative with the average high school pupil.

The most powerful stimulus to either oral or written expression is some immediate motive associated with the expression itself; e. g., the desire to tell some personal experience which an audience will like to hear, or to present an argument which will win over others to one's own point of view, or to write that which will be of immediate use to somebody. The school paper will provide an admirable means of individual expression. This medium should be more widely encouraged in school life. The teacher's readiness to seize opportunities for motivation is a powerful factor in his success in teaching composition.

ORAL EXPRESSION

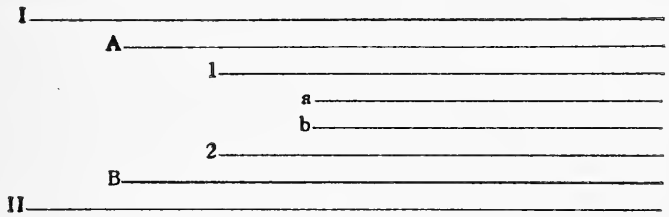
By oral expression is meant the kind of oral English that people use in daily life. In school life it takes the form of continuous speech by the student, from one to perhaps ten minutes, on a given subject. This discussion is given after careful preparation of subject matter, outline and general method of treatment, but should never be preceded by the memorizing of written sentences. The practical value of this kind of work as an element in personal effectiveness and as a means of mental training needs no demonstration. It is generally conceded to be of more importance than written composition, and where practicable should precede written composition. The opportunity for such teaching should be utilized in every recitation, to the immediate advantage of the subject matter under consideration. If teachers refuse to accept a broken, footless jumble, or to complete for the reciter his lagging half-statements, if they frequently insist upon continuous sentences bearing upon the point called for and arranged in reasoned order, they will gain the triple end of having clarified and impressed the history or the science in question, of having guided the student in methods of study and of having taught English in a really vital way. In order to do this the teacher must himself thoroughly understand unity, emphasis and coherence, that he may know how to help the young speaker to acquire these essential qualities; and he must practice them in his own speech, that he may furnish models for imitation. All this he can do without harping upon the technical terms. Too

often, however, teachers do not recognize that the formal side of oral expression is of fundamental importance.

Topical outline. As a powerful aid toward sticking to the point (unity) in an orderly manner (coherence) the use of the topical outline should be emphasized. Since composition, both oral and written, is primarily thought, the outline becomes of supreme importance in the development of this art. By its use thought is organized and made effective. The first steps in outline making will in all probability have been taught in the elementary school, but whenever it is presented it must be developed through cooperation with pupils by slow steps, patiently and cheerfully. It should be employed from the beginning to the end of the high school course.

The outline is of equal importance in written and in oral work, but for convenience it is treated finally at this point.

In preparing an outline it is well to use a conventional form. The following is a convenient graphic representation:



The chief conventions to observe in constructing it are these:

1. Points of the same rank (I and II, A and B, etc.) should be in the same grammatical construction;

2. A subordinate point should be so expressed as to make sense when read in connection with the topic on which it depends;

3. A single subdivision should not usually be made, for A implies B, and 1 implies 2.

These conventions are illustrated in the following:

THE PAPER DOLLS OF MY CHILDHOOD

I. My first recollections of them
   A. In the nursery
   B. In the sewing room

II. My later delight
  A. When I could make dresses for them
    1. To earn money
    2. To please my sister
      a. By giving them to her
      b. By showing her how to make them
  B. When I could swap them with my friends, etc.

Teachers should constantly be on their guard lest an over-refinement of the outline lead to a formalism in expression which will check all spontaneity. The outline should be used as a help and not allowed to become a master.

Talking before class. Since training in one form of expression or in one class of subjects does not insure facility in others, and also since fluency and force depend largely upon the degree of interest felt by speaker and audience, the pupil should have frequent opportunity to talk about the subjects that especially appeal to him, and he should be encouraged to broaden his range of choice as much as practicable. He should also vary the form of his discourse, sometimes by telling a story or by making reports of his studies; then by describing what he has seen, or discussing, informally, matters of current interest; again, he should explain how or why something is done, and occasionally try to convince his audience that something should be done differently. Thus in turn he uses narration, description, exposition and argumentation.

The following concrete examples will suggest different types of oral exercises.

Simple explanations. Have the pupil face the rest of the class and, without leaning upon a desk or chair for support, explain, logically, clearly and completely, some idea, some article or some process concerning which he has informed himself. If the subject admits, he may illustrate by the article itself or by drawings or diagrams upon the board. The boys will not consider it a hardship to deal with such topics as:

How to set up a tent
How to make a camp bed
How to break a colt
How to build a bird house
How to run an automobile

How asphalt roads are made
Why the days grow short in winter
What forests are good for
How boards are made from trees
The conditions necessary for a good snap-shot picture

The girls will draw their material from other sources, and present subjects like the following:

How to make a bed
Recipes for fudge
How to make a leather card case
How to put in a sleeve
How a sewing machine ties a thread
How styles change

Manual training and domestic science will also furnish excellent material for such explanations. Subjects taken from science, history and mathematics would be equally valuable. For clearness and finish in thinking and for clean-cut expression a mathematical demonstration stands preeminent. As it will be uninteresting for each person to talk about the same thing, the pupils must select individual topics, having first had general suggestions from the teacher.

Periodicals and reference books. Another type of oral work is a general study of magazines and reference books. Obviously, this can best be done by recourse to a city, town or school library, but this is not absolutely necessary. Each pupil may be assigned or allowed to select a current magazine, presumably of some excellence, upon which he shall thoroughly inform the class, noting publishers, price, form, arrangement, material, illustrations, purpose and other points which will suggest themselves. He will learn to appraise the quality of the articles and stories in the different magazines, and thus their relative uses and values can be naturally and forcibly brought out.

At another time, the various reference books accessible (dictionaries, atlases, periodical indexes, etc.) may be treated in the same way, each pupil reporting on one or more in a complete and definite way. Experience has taught that it is better to assign particular books to individual members of the class, as

individual abilities and tastes ought to be considered. Following this lesson, exercises may be assigned in which each pupil is required to use several of the reference books under discussion, so that the purposes and values of the books may be realized more concretely.

Reports on reading. In connection with the study of literature reports on outside reading can also be made a part of the regular oral work. At stated intervals divisions of the class may give reports on books selected from a list supplied by the teacher. It is essential that such discourses be brief, relating to the general matters of setting, plot, character study and purpose of the book, rather than giving the minute incidents in the story.

Toasts. Toasts offered at an imaginary banquet afford another interesting occasion for purposeful oral composition. In several New Jersey high schools, during the closing months of the senior year the graduating class has prepared as a regular class exercise a program, as of a class reunion dinner twenty years later. Toasts are given either with or without notes, both with and without warning, and different pupils are asked to respond. When notes are used they are limited to the space of a visiting card. Criticism follows the completion of the program. In this work, as in all oral composition, there is a double exercise in structure. The speaker builds up a composition on the outline in hand, and each student analyzes the theme as it is given. When the class fails to understand the plan, the speaker is asked to place his notes on the blackboard, and a specific diagnosis is made. In almost every case the trouble is found in the outline itself. It pretends to be an outline, but it is not. Instead, it is a series of jottings to help a treacherous memory. In this way the essential relation between clear thinking and an outline is emphasized.

Correction. A necessary condition, however, for the effective teaching of such oral expression is a classroom in which pupils will *dare* to speak as well as they can. In a written composition to be read by the teacher only, a high school pupil will use words and expressions of which he is somewhat doubtful, and which he will not introduce into his oral speech for fear his classmates will say that he "talks like a book." This difficulty with many

pupils is a real one and must be overcome. To do it the teacher should first of all be both careful in his own speech, as suggested above, and considerate in correcting the errors of pupils. He must try to avoid giving the impression that pointing out faults in speech is closely akin to correcting manners. He must also remember that, more than in written composition, he is here opposing the traditions of the home and playground. Further, every opportunity must be taken to insist that exactness in speech is not an effeminate trait, but rather that crisp and accurate diction is a mark of efficiency and an evidence of education. Finally, care must be taken that mere fluency of speech is not held at a premium, and that due regard is paid to the slow but solid pupil whose speech does not come readily but who has thoughts worthy of attention.

A practical difficulty. One practical difficulty with oral expression is that the material does not remain in some visible form for deliberate criticism and discussion. Moreover, it is not a good practice to interrupt an oral theme at the time an error is made, and yet to remember until the end is exceedingly difficult. The difficulty may be, to some extent, overcome by distributing among the members of the class the duties of the critic, asking one pupil or a group of pupils, for example, to notice pronunciation; another, precision in the use of words; another, redundance; another, the coherence of sentences. In this work the pupils should be encouraged to take written notes and make their oral corrections from them; they should also be prepared to commend excellences as well as to point out errors or defects. Finally, the criticism should include a judgment of the composition as a whole and a statement concerning the effectiveness of the speaker in carrying his point. When the oral theme is finished the critics may report, and the teacher may add any comments on what he has noted during the delivery of the theme. By this method all the pupils have admirable opportunity to gain power in clear thinking and pointed expression.

In oral expression, as in reading, attention should be paid to manner of delivery. Thick, muffled or shrill tones should not be tolerated, nor should slipshod utterance be accepted. Clear and agreeable voice and distinct enunciation should be eagerly cultivated.

Debating, literary and dramatic activities as factors in the development of the high school pupil's linguistic growth and power should have a part in the life of the school, and although closely allied with oral expression, their importance warrants treatment in a separate section. (See page 77.)

WRITTEN EXPRESSION

Letters. Letter writing, on account of the part it plays in life, is the most important form of written composition. Because they may be put to immediate service, letters also afford a useful means of motivation. Most of the conventions of letter writing —heading, salutation, conclusion, superscription, phrasing of social and business correspondence, even the question of appropriate paper and ink—need careful treatment in the high school. Since usage in some of these matters, especially punctuation, often changes, the teacher must continually consult recent authorities and note the practice of the majority of well informed persons. Letters sent out by publishing houses are usually a safe guide in business forms, and they are easily obtainable.

In this connection, time may be well spent in making a class study of the prominent qualities of letter paper and the general characteristics of inks. A writer's personality and tastes are so plainly revealed through his choice of stationery and ink that pupils should be taught what is considered good usage.

All the qualities and forms of good composition may be used in letters. Business and social letters call for absolute exactness of statement, together with courteousness of phrasing. Friendly letters admit description, narration, exposition, occasionally even argumentation. They also not only call for simplicity and ease of expression and entire avoidance of pomposity, but invite the freest play of the writer's originality.

That all the opportunities may be fully utilized, each letter should be written with the intention of sending it to the person addressed. Some of the teacher's own business letters may be composed by the class. Social occasions may call for formal invitations and replies. Friendly letters may be sent to other schools, or they may be written to children or shut-in persons.

The letters of Thackeray, Stevenson, Phillips Brooks, Charles Lamb, etc., may be read to the class for suggestions as to style and matter.

The value of a business letter written by the entire class will be obvious. For instance, the class, representing the Board of Education, has written at its last session an order for a grindstone, to be used in the manual training department. This stone has supposedly been delivered in bad shape, a crack being plainly visible. The shipper must now be informed of the receipt of the stone, of its condition upon arrival, of the supposed reasons for this condition; and the question is raised as to whether or not the stone can be accepted. Perhaps a claim for damages will have to be made against the railroad transporting the stone. All these matters, when brought out by oral discussion, are put upon the blackboard. Different pupils compose oral sentences bringing out various points, which are criticised by the class with an eye to fact, style of statement and grammatical accuracy. When each point has been discussed and several oral versions of the letter have been given, at a stated signal each pupil writes for himself the proposed letter. This, after correction, is copied by the pupil into his note-book for future reference. The best letter may then be put upon the board and its special merits pointed out.

For further suggestions regarding forms and conventions used in letter writing, the teacher should consult the pamphlet entitled *The Teaching of Elementary Composition and Grammar,* issued by this Department.

Short themes—paragraphs. Of written compositions other than letters, the short theme or paragraph should predominate. A paragraph of this type may consist of from one hundred and fifty to two hundred words, and as many should be written as may be necessary to fix the particular principles of composition under discussion in the class work at the time. In form this exercise may be a letter, an isolated paragraph or one of a few related paragraphs.

In this, as in all other forms of composition, much depends on the method of announcing the work to the class. Unwise or vague assignments would seldom be made if the teacher himself

first wrote such papers as he expects from his pupils. He should so announce and talk over the subjects that the pupils not only know what to do and how to do it but feel eager to be about the task. In some cases the class and teacher together may build up the outline or write the opening sentences of the paragraph, working at the blackboard. At other times the writing naturally follows a spirited discussion of a subject for its own sake.

But the teacher must not do too much. Intellectual honesty is of more worth than any insincere expression, however brilliant. When the pupil writes it should be because he has thought.

Such assignments as "write a complex sentence," "write a paragraph," "write a theme of one hundred and fifty words" or any exercise in which the pupil is led to think more of the form than of the content, can cause only confusion, insincerity and formalism in writing. With no more definite purpose before him than is indicated in the topics themselves, in nine cases out of ten the pupil pictures to himself other writing units, sentences, paragraphs, etc., similar to the one suggested, and immediately sets to work to write something that will look like the one assigned.

In contrast with the above, the following topics indicate a purposive quality, and at the same time suggest treatment from a definite point of view.

Subject—Our dirty streets
Purpose—To show the neglect of the Street Cleaning Department
Point of view—That of a resident

Subject—Our dirty streets
Purpose—To show what dangers to health exist in street dirt
Point of view—That of a doctor

Subject—The train wreck
Purpose—To explain the rescue work
Point of view—That of a nurse

Subject—The train wreck
Purpose—To show the carelessness of the railroad management
Point of view—That of a newspaper reporter

A purpose and a point of view being established, the teacher should, by skilful questioning, lead the pupil to the development of consecutive thought, remembering that time given to prep-

aration for writing is of far greater value than an equal amount spent in correcting themes.

Some teachers have found it a helpful practice to provide themselves with sets of large envelopes, twenty or thirty in number, and in these envelopes to file composition or theme material. This may consist of clippings, references to passages in various books and bits of school experience, together with copies of the best work done by different pupils of the class. In addition to serving as suggestions for themes, this material may often be used as models of good writing.

Good composition usually follows good motivation, i. e., writing for an interested audience. The teacher himself is such an audience when the class write about personal experiences or about any other subject concerning which he may know less than they. When the pupils feel that the teacher knows more about the subject matter than they do the audience stimulus must be found elsewhere—in another classroom, perhaps. The imagined audience is often a better spur to writing than the thought of the teacher. If no such incentive can be found the conditions attending composition are strained and unnatural.

The topics for the themes should be varied in character, but should most often be close to life—personal experience, direct observation, what live people talk about, matters of current interest. Many subjects of interest will grow out of the work in agriculture, manual training and the household arts courses. Frequently the subjects relating to vocations will prove stimulating to inquiry, and avenues of future activity may be discovered by the youthful writer.

Mr. Jesse B. Davis, principal of the Central High School of Grand Rapids, Michigan, has made a practical use of motivation by relating to his course in theme writing a plan of vocational and moral guidance. His purpose is to inject a life interest into theme writing by requiring pupils to study their environment and themselves. Thus they may become of greater usefulness to the community in which they live.

This phase of theme writing does not exclude other forms and occupies only about one fourth of the time given to composition. Each year has a main topic and around it are grouped other

related topics. The following outline is suggestive of the main features of the plan.

Grade IX. Main topic, Elements of success in life.

The class studies the lives of successful men and women for the purpose of discovering the habits of life and of work that have contributed to their greatness. Lists of these characteristics are made out and form the basis for studying and writing about the fundamental elements of success.

Such topics as the following have been used:

How I could earn my living if I were to leave school now
Some employments of boys and girls of my own age
The business asset of personal appearance, good manners and cheerfulness

Grade X. Main topic, The world's work; A call to service.

Various occupations of men and women
How to choose a vocation, etc.

Grade XI. Main topic, Preparation for life's work.

Topics relating to business and professional ethics

Grade XII. Main topic, Social relations.

My profession or my business and the law
The effect of a well governed city upon business
Why should I be willing to pay taxes?
What is meant by the patriotism of peace?

A topic closely associated with some lesson other than English may sometimes be made a theme-subject, and thus the necessity of equal care in all the writing done in the school will be properly emphasized. All teachers must be at one on this point, or the labor of the teacher of English will fall short of its possibilities.

Subjects drawn from the study of literature should be used with caution; never when they are forced or not immediately appealing. All pompous, high sounding subjects are to be resolutely avoided. The immaturity of the writers must be kept constantly in the teacher's mind. To give them subjects beyond their depth is to tempt pupils to plagiarize. Every slight indi-

cation of originality should be encouraged. At the same time, it must be remembered that he who would write must read. Good magazine and newspaper articles should be read and discussed in the classroom, and a wide and varied selection of books should be accessible.

Since life demands their utilization, all the forms of discourse, narration, description, exposition and argumentation should be used in turn, without hair-splitting classroom distinctions, but with definite purpose on the part of the teacher.

Paragraph development. The conscious study of methods of paragraph development is definitely helpful to the class, and this subject is usually treated very fully in modern textbooks on composition. To know what is meant by developing a topic sentence by means of varied repetition, of details, of example, of comparison, of contrast, is to be trained both in thought and in its expression.

Sentence development. The sentence should claim a reasonable share of attention. The fundamental distinctions among phrases, clauses and sentences must be mastered. In the revision stage of writing, sentence reconstruction is often desirable in order to make the paragraph hang together more closely, so that the reader may be sure to get the writer's meaning. Here grammatical analysis has one of its chief uses. It is scarcely possible to teach sentence coherence—the subordination in expression of ideas that are subordinate in thought—without a good foundation of grammar. This phase of grammar belongs in the high school rather than in the grades; it should be taught with constant reference to its application in composition and as an aid to understanding what is read.

Zeal for the one inevitable right word, willingness to hunt for it patiently, may be kindled in due time in the latter part of the course. But all this should never be at the expense of interest, spirit, spontaneity.

Long themes. Papers of from six hundred to one thousand or more words may be written during the latter part of the course. Such themes will consist of several related paragraphs, and the additional composition problem presented is that of making transitions from one paragraph to another. For the long theme the

topical outline is an absolute necessity. If the outline be not always actually written beforehand, the theme should nevertheless be so constructed that a reader can perceive the supporting structure. What was said under short themes applies in general here.

When the long theme depends on matter outside the pupil's own experience, as it sometimes may, careful instruction should be given at the proper time as to how to find and use such material. But only a moderate number of themes should need such preparation. The story and the personal experience are as much in place here as in briefer work. One of the most effectively motived efforts of this kind is a dramatization of some story read perhaps in class. The getting of such a dramatization into final shape for presentation stimulates class discussion and joint composition. Another favorite form of long theme is the continued story. If this is copied in the form of a book, with illustrations and artistic binding, the young author will set a very high value upon the work of his brain and hands. Such work, however, belongs well on toward the end of the course.

Correction of themes. In this indispensable part of language teaching, the maximum of effectiveness should be obtained with the minimum of labor. The aim should be always to help the pupil to do better next time, not merely to grade his paper for entry in a record book. This helpfulness is exercised by appreciation of whatever is in any way praiseworthy in a paper, and by clearly showing the young writer how to avoid the particular kinds of errors which he can reasonably be expected to overcome at his present stage of development. Real power in composition has been developed when a pupil becomes a critic of his own products.

The teacher's ability to discern evidences of honest effort and of promise depends upon his acquaintance with his individual pupils, and upon his knowledge of what is worth while in written English. His corrective power depends upon his skill in impressing a given idea and upon his patience and ingenuity in drill.

The most troublesome and usually the most numerous errors in English are those which have persisted for perhaps years, and

which have therefore made deep habit-tracks. The removal of such errors requires:

1. The arousing of determination to overcome them on the part of the pupil;

2. A stimulating presentation by the teacher of the correct form that is to displace the incorrect one;

3. Opportunity for frequent repetition of the right form.

Special motivation is here very important; e. g., drill in the writing of the possessive case may take shape in letters in which all forms of the possessive are repeatedly illustrated, the letters to be sent to the grammar grade learning these conventions for the first time. Varied and determined drill to overcome elementary mistakes; a course so simplified that no more new points of form are presented in a given time than the majority of the pupils can master; a definite standard of correctness, with cheerful firmness and resourcefulness on the part of the teacher—these conditions are bound to secure right results. The persistence of glaring faults in spelling, grammar and punctuation on the part of a majority of his pupils is an expression of a teacher's carelessness and incapacity.

Teachers will find that the most common errors of speech group themselves under a comparatively few general classes. For a helpful list of such errors, the teacher is referred to "Appendix A" of the pamphlet entitled *The Teaching of Elementary Composition and Grammar,* issued by this Department.

Methods of handling the papers to be corrected. The ideal in view is the correction of his own paper by the writer. This can most easily be managed when the whole class write on the same subject. Typical themes, or portions of them, can be written on the blackboard and corrected by class and teacher.

Teachers are urged to make a more extensive use of the blackboard than has hitherto characterized classroom practice. Economy of time will result and criticism will be more generally helpful.

Another economy of time and effort may be effected by the use of a reflectoscope, whereby a pupil's theme may be put before the entire class at one time.

Definite questions on the thought and construction of the

themes should be asked by the teacher so as to draw out specific, helpful criticisms. Among the questions may be the following:

Is the theme interesting?
Does the writer stick to his subject?
Can you point out any digressions?
Can you improve any sentence by expansion or contraction?

For a story, appropriate questions are:

Does the introduction give the time, the place and the persons?
Does the interest increase up to the climax?
Does the ending come soon enough?
Are the conversations natural?

On the basis of these criticisms, supplemented by questions relating to the mechanics of the theme—the spelling, punctuation, capitalization, etc.—the class may correct their own papers, preferably in the classroom with the teacher as referee. Papers may then be exchanged for verification or protest, and finally scanned by the teacher.

In some schools a carefully organized system of student-marking works well. Each student points out the errors on a classmate's paper, adding a comment and a summarizing mark, and at the same time being sure to indicate any points of excellence. The author is then permitted to make the corrections indicated, or to challenge them. The papers of the entire class are next distributed among three or four of the best students for a similar treatment. Finally the teacher confirms, reverses or supplements these judgments. In this way the verdict of his classmates, usually more influential than that of his teacher, is made use of for the pupil's benefit. Unless, however, the teacher always has the last word, this should not be the chief method employed.

As a rule only a few specified classes of errors should be noted on a single paper. When these have been overcome attention can be concentrated on others. The sight of many different marks of correction on his paper is apt to bewilder and discourage the young writer. At the same time, obviously careless work should not be tolerated.

The most effective manner of correcting papers is in personal conferences of teacher and pupil. These enable the teacher to

discover and remove the student's peculiar difficulties, to learn each individual's interests and to appreciate his point of view, and to utter the word of encouragement at the critical moment. At such conferences the earlier papers of the pupil should be at hand for comparison. For this purpose, and for occasional rewriting after a considerable interval of time and the acquisition of new ideas, the papers of each pupil should be filed in some systematic way.

To facilitate correction, abbreviations and symbols may be employed, but not to the exclusion of the summarizing comment, the specific word of praise or of direction. Signs should be used progressively, and must of course be fully understood by the pupil before they are employed by the teacher. After a little time the teacher will find that a pupil gains strength by simply having indicated for him that something needs correction, with the understanding that he should discover just what the defect is.

Abbreviations for corrections. The following abbreviations have been found convenient:

Atc....Pronoun not in agreement with antecedent
B....Barbarism
Cap....Capital letter incorrectly used or omitted
Cl....Not clear
Coh....Not coherent
Cond....Condense
Cts....Construction faulty
D....Diction faulty
Eng....English not idiomatic
Exp....Expand
Fig....Figure faulty
Gr....Grammar
Hf....High flown
K....Awkward
Kp....Out of keeping; in bad taste
MS....General appearance of paper unsatisfactory
N. S....Not a sentence; verb or other essential word omitted
O....Omit
P....Punctuation
Rej....Paper rejected without credit
Rel....Relative pronoun incorrectly used
Rep....Repetition
Sen....Begin a new sentence
Sp....Spelling
T....Tenses confused
U....Unity
Wk....Weak
¶....Begin a new paragraph
No ¶....Do not begin a new paragraph
(-)....Insert hyphen
X....Obvious fault

It will be an advantage if a printed copy of these abbreviations and corrections is given to each pupil for use in understanding corrections.

Directions for written exercises. In order to facilitate the handling of papers, the following conventions may be established in each school.

Paper. A uniform size of paper should be used for all formal written exercises, preferably sermon note (8″ x 10½″). For other exercises a sheet half the size of sermon note will be found convenient. Use pencil (or ink) for rough notes and for the small sheets. Write tests and other class exercises on both sides of all sheets except the last, turning the paper from right to left. Write home exercises on one side only. In all exercises leave a margin of one inch at the left and at the top.

Folding and endorsement. Fold small sheets once lengthwise. Write on the back, beginning near the top at the edge and writing toward the fold of the paper:

1. Title of paper
2. Name
3. Class
4. Date

Do not fold sermon note. Use a blank sheet for a cover, and fasten with metal fasteners. Write the endorsement as before, beginning on the first line of the cover.

TECHNICAL ENGLISH

Grammar. On the basis of the instruction in formal grammar suggested in the monograph entitled *The Teaching of Elementary Composition and Grammar,* issued by this Department, the following topics embrace the grammatical knowledge a pupil needs upon entrance to the high school:

1. Subject and predicate
2. Classes of sentences according to meaning
3. Parts of speech (without minute subdivisions) and their uses
4. Noun, adjective and adverbial phrases and clauses
5. Classification of sentences according to form
6. Analysis of simple sentences containing not more than two phrases
7. Analysis of compound sentences containing two simple clauses
8. Analysis of complex sentences containing one dependent clause

9. Synthesis, or combination of two or three short sentences containing related ideas into one sentence of appropriate form
10. Principal parts of verbs; to be studied not so much by lists as by drills in the use of the past tense and the participle in sentences
11. Conjugation in the indicative mood, including verbals treated as parts of speech according to their use in the sentence
12. Declension of the relative and personal pronoun

A test of the pupil's knowledge of the above topics will be his ability to make use of them in speech and writing.

In the secondary school the knowledge of technical grammar which the pupil brings with him should gradually be expanded through a study of his own composition and from the materials of literature read and studied, and this in turn should be used to clarify involved and obscure constructions. This training in applying the principles of grammar, particularly syntax, should be constant throughout the course, and should be given a definite place in the plan of work. (See outline by years.)

As the pupils pass from the first year to the second, and from the second to the third, more and more accurate and logical thinking should be expected of them. Studying the functions of the elements of the sentence should help them to understand thought and to express it. On the other hand, practice in thinking and expressing thought will react by throwing light on the significance of grammatical classification.

By conferences between the teachers of foreign languages and the teachers of English, the common and fundamental grammatical facts may be agreed upon, and, as far as possible, common nomenclature used. Such conferences will be of great mutual help.

Punctuation is best taught in practice, but certain fundamental rules should be brought out by the work in written expression.

Spelling. The pamphlet entitled *The Teaching of Spelling,* although prepared primarily for the elementary grades, will be very suggestive for high school use. The fact is there emphasized that systematic work in spelling should be a part of the work in Technical English for each year of the course. For pupils who are particularly deficient, some time should be taken for special help, particularly in methods of study. For such pupils special periods may be used.

Some teachers will prefer to use a high school spelling book, while in other schools words chosen from the written papers offered in the different subjects will furnish material for drill. It is suggested that not more than ten words be taken for mastery in a single lesson. Preferably this work should be a part of the recitation in English, not assigned to a separate period. When a special period is used, the time may be divided between writing and spelling, particularly in a commercial curriculum.

Frequently lists of commonly mis-spelled words are furnished a school by business houses. These words are either from their own office experiences or from the letters of correspondents. Such words also add to a pupil's working written vocabulary.

In connection with spelling, the pupil should be taught to use the dictionary.

Word study. Word study as such, when prolonged, will come to have a deadening effect upon a class. There are, however, many ways in which a teacher can develop in the pupil a feeling for good words and a desire to enlarge his vocabulary.

In his *Self-Cultivation in English,* Professor George Herbert Palmer says: "Literary endowment is supposed to be something mysterious, innate to him who possesses it, and quite out of the reach of him who has it not." Professor Palmer goes on to say: "The very contrary is the fact. No human employment is more free than the winning of language." Says Webster: "To get a vocabulary is a person's business. He who has it can command him who has it not."

In all probability the most effective way to study words is to do so collaterally. Take, for instance, the unfamiliar words of a literature lesson as a basis for systematic word study. On this point, in her study of composition of the first and second high school years, Professor Margaret Ashmun gives the following suggestions:

> Those pupils who are studying Latin may be pleased to see how an English word is related to the older language. Quite incidentally, striking derivations should be noted both in the literature and in the composition work, and root-words discussed. It will not be long until the students have acquired a rudimentary habit of looking into a word to see what it is made of. They should be frequently asked, in connection with all their English lessons, to use the dictionary with a view to getting the etymology of words. This will be of

especial value to those not studying Latin. Care must be exercised in the assignment of words; only those should be chosen in which the derivation is undisputed and reasonably apparent; such as *subterranean, manuscript, benevolent, bovine, walrus, steward.*

A brief, but lively and picturesque, account of the development of the English language in connection with the history of the race will interest the children, and explain what may seem to them the unaccountable difficulties of our speech. The pupils should know the meaning of the term Old English and something of the nature of Old English words. A theme might properly be made the focus of this study of the history of the English language.

A few common prefixes and suffixes, clearly understood and well learned, will be a distinct advantage to the pupils in all later word study. Most textbooks furnish exercises of this type.

The ability to divide a word into its component parts is of great assistance in spelling. Many of the most formidable looking words in the language are really easy to spell, if considered as combinations of etymological units.

The repetition of words in themes will inevitably become a topic for discussion. Synonyms and their values can thus be given a natural and profitable consideration. For example: A class was writing a theme in which the word "house" was found to be constantly repeated. They were asked to suggest synonyms for "house"; "building," "edifice," "construction," "mansion," "palace," "cottage," "hovel," "hut," "cabin," "residence," "home," "shelter," "dwelling," "abiding-place," "abode," were some of the words proposed and discussed. It was found that, while certain terms were decidedly unsuitable, others might be substituted for the noun so often repeated. The same idea may be constantly applied in theme writing, and cannot fail to have a perceptibly beneficial effect on the vocabularies of young people with a scanty stock of words.

This study of synonyms can be made particularly valuable by correlation with literature lessons. Noting, in the reading, the skilful way in which the author of a classic has avoided the clumsy repetition of a word will give the students an insight into the methods that are actually used for producing agreeable effects.

Reference books. The dictionary is justly regarded as an indispensable part of the equipment of a schoolroom, and it is of fundamental importance that high school teachers and pupils be familiar with its scope, plan and arrangement. The most successful teachers are generally those who consult the dictionary oftenest and with the greatest facility, and who teach their pupils the value of constant reference to this vast and handy storehouse of accurate information. Constant reference to a dictionary should become a habit among all pupils.

Definite instruction should be given regarding the plan of the book, the system of marking used as a guide to pronunciation, the various abbreviations and signs employed to economize space and time in reference.

When an entire class is supplied with dictionaries, periodic dictionary drills in looking up words quickly and accurately will prove especially helpful. These drills will impress upon pupils the fact that the dictionary contains much about words which could not be found elsewhere without great labor and inconvenience. In addition to the spelling of a word, its pronunciation, its accentuation, its syllabic division and its various uses, pupils should be taught to note its grammatical character, its history, its synonyms, and often its antonyms and its derivatives, together with related prefixes and suffixes.

If the significance of such terms as *obsolescent, obsolete, vulgar, colloquial, provincial,* as applied to words, is carefully taught, dictionaries help pupils to determine whether a word is in good use. Many geographical, biographical and historical facts may be learned from the appendices and various chronological tables.

A common tendency among pupils of all grades is to guess at meaning and pronunciation, when they should be taught how to be sure of the words they may wish to use. Frequent and intelligent use of the dictionary will tend to check this tendency.

Other books of reference, such as a thesaurus of English words and phrases, English snynonyms and antonyms, encyclopedias, familiar quotations, biographical dictionary and others which will be listed in the bibliography, should become familiar tools of high school classes in English.

Rhetoric. Rhetoric as a division of Technical English analyzes discourse with a view to determining the principles of its structure. Hence it follows that a knowledge of rhetoric is of value chiefly as it is related to the study of composition. Every lesson in written or oral expression should be a practical lesson in rhetoric. To be sure, every piece of good literature should, incidentally at least, illustrate its principles, but the purpose in studying literature is not to teach rhetoric.

The teacher must be familiar with a good scientific treatise on the subject, but no textbook in formal and abstract rhetoric

should be in the hands of the pupil. Such fundamental rhetorical principles as are suitable for high school classes will be found in the recent texts on composition.

Many teachers, on the other hand, will prefer to have a pupil construct his own text in rhetoric by recording in note-books the rhetorical principles inductively taught. This practice is highly commended.

The textbook—its use and limitations. It is possible to teach composition, grammar and rhetoric without a textbook, but owing to the frequent change of teachers, and to difficulties in the organization of schools, it is desirable for the sake of uniformity and continuity of work, to use a text during at least the first two years, and better still throughout the entire course. The textbook is helpful as a reference book and in its organization of material into lessons. To the textbook the teacher may send the pupil for a detailed statement of the principles of grammar and rhetoric after these subjects have been inductively taught in the classroom, either from the blackboard, from the pupil's themes or from the literature read. Again, the modern textbook in English contains many suggestions concerning subjects for themes, and also examples of the various forms of discourse.

No teacher of experience would think of adhering strictly to the order of exercises in any one text, no matter how good it might be. Written for general use and for a variety of conditions, no text is exactly suited to the needs and demands of a particular class. Hence adaption, selection, rearrangement and modification of material and of treatment of the textbook must be made by the live teacher in accordance with classroom needs. On the other hand, the inexperienced teacher who feels puzzled and undecided as to just the plan and method to pursue will find many recent texts to guide him until he has experience and capacity to work out a plan of his own.

It is unwise for a class to use two or three different texts during four years of work. The differences in point of view, organization of material, treatment and general character of selections can produce only confusion in the minds of pupils. Series are now arranged so that one book may be used the first two years, while a second book serves for the remainder of the course.

To quote Dr. W. G. Bleyer:

It is generally conceded that textbooks in rhetoric and composition have very often been used to poor advantage by having pupils memorize the definitions and statements of principles, and by devoting much of the period set aside for composition to recitation upon the subject matter of the textbook. The principles of rhetoric and composition, of course, have little value—except as the pupil is able to apply them in his own work or to recognize the application of them in the work of others. The real test of his knowledge of the subject matter of the textbook, therefore, is made not by having him recite what the book contains, but by requiring him to apply it in his own work and to perceive examples of it in the work of others.

PART III

LITERATURE

In a preceding chapter it has been pointed out that the aims of English instruction are three, linguistic, cultural and ethical.

The first of these aims has been treated under the divisions of Practical and Technical English. This section will deal with the aims of culture and ethical insight which are to be realized through a study of literature.

Literature defined. A fundamental truth underlying literature, and one never to be lost sight of by its teacher, is that it is one of the fine arts and should not therefore be presented as a fact study. In other words, literature deals with truths artistically expressed, rather than with facts plainly stated. Its appeal is preeminently to the emotions, and like the kindred arts of music and painting, it should be presented in such a manner as to give delight, quicken the imagination, furnish insight into the meaning of life, and provide an avenue of escape from the stern realities of life.

It should be remembered, however, that while emotion is the distinguishing and characteristic element of literature in its most representative forms, other factors, such as imagination, thought and beauty of form, enter in varying degrees. These elements we may study separately, but the total impression of a work of literature is always a composite of all four, and no one element can be fully appreciated without recognizing the concurrent influence of the other three.

Since literature deals so vitally with life and its meaning, manifestly the two important elements in the interpretative process are: (1) the teacher, and (2) the character of the selections chosen for study. The teacher must be broad in his sympathies; he must have read widely and critically; his insight into life must be deep; his knowledge of human nature should be keen and discriminating; he must have a sense of humor, and his own

emotional nature must, above all, be ready to respond to the emotional quality of the selection chosen. Only as the teacher has himself drawn life from literature, can he communicate its life to his pupils.

Further, as a practical matter, the teacher must have the desire and skill successfully to adapt his instruction to the interests of adolescents and to the stage of advancement at which he finds his pupils, rather than pitch his demands upon the class in accordance with some ideal standard which, though theoretically attainable, is not in keeping with actual classroom possibilities.

Whenever possible, this will mean dividing the class, particularly the entering class, into sections, upon the basis of previous preparation and present differences in taste and capacity.

As to the selections chosen for reading, these should be clean in tone, within the comprehension of the high school pupil, of reasonable interest and of real literary merit. There should also be a considerable variety, both of prose and poetry, in order to meet the varying needs of successive classes, and also the varying degree of preparation within any one class. All choices, however, should be based upon their power to appeal to adolescent boys and girls.

In general, short selections should come before long ones, and experience has taught that in the first two years those books that give a vivid and dramatic portrayal of human life are most appreciated and enjoyed. Such novels as Scott's *Ivanhoe* and Dickens' *Tale of Two Cities;* such poems as Homer's *Odyssey,* Scott's *Marmion* and Macaulay's *Lays of Ancient Rome* and the *Old English Ballads;* such plays as Shakespeare's *Julius Caesar* — all these are illustrative of this type of selection. In the third and fourth years the selections should be more esthetic in their character, so that through them life may be presented more subtly and in more complexity. Among this latter class *Hamlet* and *Macbeth* stand preeminent.

Experience has also taught that selections in which the narrative and descriptive elements enter in marked degree are best treated somewhat intensively in the first two years of school, expository and argumentative writings being reserved for later study. An added reason for this order is that during the same

period the corresponding types of discourse are treated on the constructive side of English work (composition) and these literary forms may be drawn upon for suggestions as to style and sequence of thought.

To have the teaching of literature really effective, it is desirable that the classics studied in school should lead to further reading of the same sort in after life and furnish an open sesame to the entire field of literature. These same classics should also serve as "touchstones" in estimating the worth of contemporary cultural influences, such as those presented in current fiction, in the magazines, the literary reviews and the drama. These latter agencies should have a larger and more important part in the scheme of English instruction than has heretofore been allotted to them. Each year should see contemporary literature critically handled in the classroom, and comparative merits and literary values pointed out. In order that their untrained tastes may undergo gradual refinement, pupils should be allowed some part in the choice of magazines and papers to be considered. (See page 19.)

In addition, therefore, to the books and magazines to be studied in class, suggestions for collateral reading, to be done either in the classroom or outside of school hours, are given in connection with the courses for the different years, and also in Appendix C.

As a first step toward the appreciation of literature, a pupil must be able to understand the thoughts expressed upon the printed page. Notwithstanding his training in the elementary grades, the average pupil entering the high school needs additional drill in thought getting, or reading. By reading is meant the intellectual grasp a pupil gets of what the writer says. This process involves putting one's self in the writer's place and seeing the subject as he sees it. It also involves an ability and a willingness to get the author's point of view. The second stage in reading, that of criticism and comparison with one's own point of view and knowledge of the subject under discussion, is developed later. It is the first part of the process with which we are here concerned.

Too often after reading a paragraph, a pupil has but a hazy

general idea, either because he fails to grasp the meaning of each sentence, or because he is unable to combine the thoughts in the sentences into a larger whole and grasp their relation to the main topic. Much training and practice are necessary before a pupil can easily follow a train of thought from sentence to sentence and comprehend the paragraph, essay or story as a whole.

Concerning the importance of reading, Lowell says:

> Reading is the key which admits us to the whole world of thought and fancy and imagination, to the company of saint and sage, of the wisest and wittiest at their wisest and wittiest moments. It enables us to see with the keenest eyes, to hear with the finest ears, and to listen to the sweetest voices of all time.

The ability to read understandingly, then, is an accomplishment worthy of the most persistent effort and drill.

For the development of skill in thought getting, simple selections should be chosen in which there is an absence of the emotional element: for example, a page from the science text, a paragraph from history, a portion of an address or an editorial abstract from a daily paper or a theorem in geometry. The extract should be given critical study, in order to get at its full significance. The reading should in general be of the same character as that done by a lawyer working up his case, by a mechanic studying his directions for operating a machine or by a cook following a recipe. The problem is to master the language and to "husk the thought," or, in other words, to determine exactly what the writer means.

The following selection from the writings of Cardinal Newman is illustrative of the type that may be selected for drill in thought getting:

> I shall, then, merely sum up what I have said, and come to a conclusion. Reverting, then, to my original question, what is the meaning of Letters, as contained, Gentlemen, in the designation of your Faculty, I have answered, that by Letters or Literature is meant the expression of thought in language where by "thought" I mean the ideas, feeling, views, reasonings, and other operations of the human mind. And the Art of Letters is the method by which a speaker or writer brings out in words, worthy of his subject, and sufficient for his audience or readers, the thoughts which impress him.

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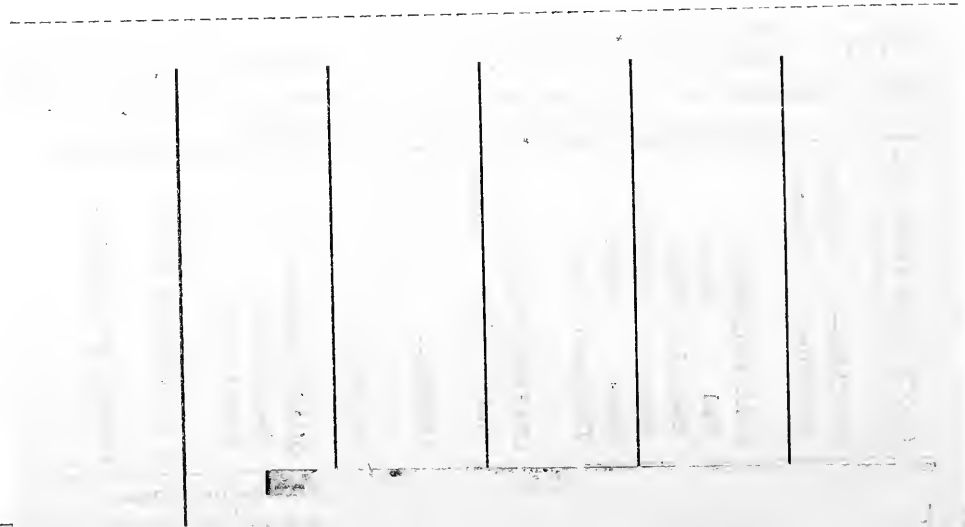

Literature, then, is of a personal character; it consists in the enunciations and teachings of those who have a right to speak as representatives of their kind, and in whose words their brethren find an interpretation of their own sentiments, a record of their own experience, and a suggestion for their own judgments. A great author, Gentlemen, is not one who merely has a *copia verborum*, whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him as his characteristic gift, in a large sense, the faculty of Expression. He is master of the twofold Logos, the thought and the word, distinct, but inseparable from each other. He may, if so be, elaborate his compositions, or he may pour out his improvisations, but in either case he has but one aim, which he keeps steadily before him, and is conscientious and single-minded in fulfilling. That aim is to give forth what he has within him; and from his very earnestness it comes to pass that, whatever be the splendor of his diction or the harmony of his periods, he has with him the charm of an incommunicable simplicity. Whatever be his subject, high or low, he treats it suitably and for its own sake.

It is through such reading that the pupil gains power to interpret the printed page and to master books. He should not make the mistake of thinking that reading in this limited sense is studying literature. It is not. It is merely the first step toward appreciative and pleasurable reading. Moreover, it is evident that the only way to teach a pupil to understand the expressed thoughts of others is to have him understand the units of that expression, the word, the sentence, and the paragraph.

Hence, it is with the selections in which the thought element predominates that the principles of grammar may best be illustrated. The pupil should be trained to note the form in which the principal statement is expressed, and the way in which its meaning is modified by the various subordinate elements. He should see the thought gradually qualified and related to the larger thought of the paragraph. He should be helped to notice the significance of punctuation in its function of helping to make the expression of the thought clear and forceful. The meaning of words, allusions, etc., must be clearly understood. The intelligent use of the dictionary and the usual books of reference

should, therefore, be taught during the early years of the high school course. (See Reference books, page 35.)

Whenever the history or origin of a word is helpful for a better understanding of its meaning, the pupil should be encouraged to observe in the dictionary the derivation of words as he looks for their meaning. Extensive drill of this sort is recommended in a narrow and special field of reading, wherein knowledge is the chief end. The practice has the additional advantage of enlarging a pupil's vocabulary.

Teachers are warned, however, against the danger of overemphasizing the "looking up" habit when studying literature. Important as it is that a pupil's vocabulary should grow, and that he should overcome shiftless reading habits, many things may well go unchallenged, particularly in the earlier years, lest interest be deadened. While one teacher may save himself labor by making the study of literature analytical and largely a problem of looking up references, another teacher may so over-estimate the value of class enthusiasm as to create a habit of guessing at everything.

The amount and character of this formal drill in each assignment should be carefully determined by the teacher in his preparation for the day's recitation. The instructor must be again warned to be constantly on his guard lest the reading lesson (in literature) be merely a drill in sentence and paragraph structure, for nothing kills a pupil's interest in reading more than too much analytical drill upon grammatical and rhetorical detail.

On the other hand, when exercises of this character are limited to content material as distinguished from that of marked emotional interest, and when they are skilfully handled, the careful analysis of thought will develop habits of critical reading that will be of the greatest value when applied to the interpretation of literature.

Turning now to the second class of reading, that which may be regarded more strictly as literature, and which includes the poem, the story, the essay and the drama, we find that different methods of study should be pursued. The emotional and imaginative elements predominate in this type of reading, and the immediate aim is to give pleasure and to set ethical standards.

As an outcome of intensive and analytical study in which the appeal has been made to his understanding, the pupil will have acquired habits of thought and methods of analysis which should now serve as keys to unlock the emotional pleasures of literature. It is, however, exceedingly important that the plan of work be kept simple and definite. Too often the study of literature becomes a burden to teacher and pupil, because the work attempted is too difficult for immature minds, or because the pupil fails to see what is expected of him, or finally, the selection may be chosen without regard to his particular liking. When preparing a lesson he really needs a teacher quite as much as he needs one at the time of recitation.

Preparation of class for literature lesson. The effectiveness of literary study may be marred by approaching a masterpiece too abruptly, or by failing to place emphasis where it belongs. At the beginning of the first year, and probably throughout the first two years, in assigning the lessons in literature the teacher should indicate clearly to the class what they are to do, and as far as possible, how they are to do it. Failure of the pupils to understand clearly what is desired of them is the cause of many a poorly prepared recitation in English. When dealing with objective literature, as narration, exposition or argumentation, it is a good plan to put upon the blackboard or have prepared upon mimeographed sheets a list of questions and suggestions based upon the assignment, so that the pupils may have a number of definite points to consider in preparing the lesson. The attention of pupils should be directed to those elements that give the selection value as literature—subject matter, its vividness in interpreting life, logical structure, literary form and style—and but slightly to the incidental matters of mythological and historical allusion and the like. A danger consists in treating these latter elements with too great detail and as so much additional matter to be learned in the expectation that it will be called for in an examination.

Again, when studying purely subjective literature, as, for example, lyric poetry, the preparatory steps should consist in leading the pupils to recall or recombine their own experiences in such a way as to approximate, as nearly as possible, the expe-

riences of the poet. As additional helps the teacher should use photographs of persons and places, biographical incidents relating to the poet and any material which will add to the vividness of the conditions under which the poem was written. Unless the poet's experiences and the conditions which gave rise to them can in some way be brought out and made vivid it is quite useless to attempt to study the poem. In other words, the teacher should attempt to build up out of the pupil's own life experiences a background of thought and emotion upon which to project the poet's images and experiences. The method involves personal tact, skilful and suggestive questioning and carefully elicited reminiscence. But above all, there should be present the condition wherein the harmony existing between the teacher and the author's thought and emotion may become contagious among the pupils. The teacher is striving to kindle in his pupils an appreciation of the power and beauty of a great poem. His aim is the development of appreciation, not the mere acquisition of knowledge.

The following suggestions concerning methods of study are the results of successful classroom experience and are given in the hope that teachers of limited experience may find in them something of immediate value. It would be unwise to attempt to indicate which plan of procedure should predominate at any given point in the course. Throughout the four years each may find a place, depending upon the proficiency of the class, the kind of selection to be read and the time at a teacher's command.

Reading aloud. The simplest and most effective way of studying a classic, yet requiring the highest degree of skill on the part of the teacher, is to have the selection read aloud, the voice interpreting the author's thought and emotion. To be profitable such reading must, of course, be intelligent reading. Merely articulating the words is not enough. The pupil must make not only an intellectual effort to grasp the meaning and make its full sense clear to the listener, but also an emotional effort to catch and reproduce the author's feeling. It follows, therefore, that if we expect boys and girls to read expressively and with understanding, three conditions must be met: (1) there must be careful choice of material, (2) pupils must be shown by

example and precept how to read, and (3) pupils must have studied the selection in order to be able to criticise the rendering.

Professor Hiram Corson suggests in his book *The Voice and Spiritual Culture,* that examinations in literature, particularly poetry, should be tests in appreciative reading rather than questions on the details of a poem. Examinations as to facts only are not tests of the pupil's literary capacity or of his susceptibility to the poem as a poem. Schools may gain considerable pleasure and profit in the employment from time to time of a professional reader, whose interpretation of literary masterpieces will supplement and reinforce the class work of the regular English teacher. If necessary, several schools may combine to share the expense.

Talking about a selection. The simple question and answer method is as good as it is ancient, provided the questions are asked not for the purpose of exposing ignorance but to stimulate thought and to induce the pupils to exercise judgment and taste. Questions and answers may gradually give place, as the course progresses, to free, informal discussion. The teacher, retiring by degrees, in the last year becomes little more than a listener, directing without seeming to do so, the class assuming somewhat the nature of a club. The advantages of this method are obvious. Sentimentality, the bane of English study, will not flourish under it. The pupils themselves determine what is within range. Through general cooperation, attention being focussed on the same point, and free expression being given to ideas, more is brought to light than by a dialog between teacher and pupil. Above all, experience proves that through general discussion interest is created. The interchange of views may have to do with the truth of the selection or with its art; it may involve a comparison of two classics; it may at times take the form of a debate, or an oral or written report submitted by some member of the class; or sometimes there may be the presentation of a formal class program, occupying an entire recitation period.

Teachers must constantly be on their guard lest a recitation of this type degenerate into an aimless, rambling and disconnected discussion, which may be interesting, but which does not crystallize as a definite conclusion in the mind of the pupil. To

counteract this tendency, let the teacher, before the recitation, formulate a backbone of five or six thought-producing questions with definite relation to the points to be brought out; then let there be a general discussion of these points.

Memorizing. This should not be done for the sole purpose of training the memory to be exact, though such a motive is worthy, but with a view to storing the mind with choice passages which may serve to extend the author's influence indefinitely. There are those who believe that there should be more memorizing of choice selections, both of prose and poetry, in the study of literature. Selections such as Lincoln's "Gettysburg Address" and portions of his "Second Inaugural," St. Paul's "Tribute to Love," Wordsworth's "Ode to Duty" and many more selections which seem the perfect expression of a great thought, should be a part of the literary possession of every pupil in the high school. Passages of this character will help to enrich a pupil's vocabulary and aid in his appreciation of form. There is also a strong ethical value in passages which are particularly melodious and dramatic in quality.

Pupils should be given an opportunity to make their own selections and thus show their individuality, for what appeals to one may not appeal to another. In four years time a teacher should be able to see in the passages chosen for memorizing a growth in the pupils' keenness of discrimination and in their capacity for appreciation. It may be pointed out that in youth the memory is tenacious and quotations learned then are usually remembered. Lines which appeal but slightly to the pupil now may reveal their full beauty and force of meaning in coming years.

Reproducing in one's own language. This is a simple retelling, either oral or written, of what the author says. Exercises of this character are of value when applied to the appropriate kind of literature, such as exposition or argumentation, since they train the mind to discover logical sequences and to separate the vital from the less important. In such a reproduction of the author's thought the pupil, while using some of the author's terms and idioms, still makes combinations of his own choosing and thereby gives evidence that he has caught the author's meaning.

Plan for studying a novel—Silas Marner. A Connecticut Educational document suggests the following method of studying a novel.

Some time before the romance is to be taken up in class, assign it to be read at home, in a natural manner, for pleasure. This allows time for assimilation and gives the author a fair chance to exert her influence upon the mind when it is in a normal and not too critical state.

Immediately prior to the more careful study distribute typewritten sheets containing a few—at most half a dozen—simple questions on each chapter, designed to uncover here and there things which might otherwise be overlooked: bits of beauty or strength, a simple problem in ethics or in the art of story telling, a parallel between Silas Marner and some other work previously read. The questions should be prefaced with a few general suggestions as to the method of studying the romance. Urge the class to try to find in each chapter something to admire, either in the author's view or in her art; to determine what each chapter does toward making the story complete.

The recitations themselves should not occupy more than twelve or fifteen periods. Read at the rate of three chapters a day, letting the average lesson take the following form:

To each of three members, selected by the class as leaders, assign a chapter for special study. Number one, being called upon, sketches the contents of his chapter and adds whatever he pleases concerning his observations during his study. He is guided in this somewhat by the questions, but is at liberty to disregard them. Following his recitation, which has taken perhaps five minutes, comes general discussion by the class, different members having noted things which have escaped their leader, or they perhaps decline to accept statements he has made. The teacher remains in the background, occasionally checking unprofitable lines of discussion, drawing the inert into action by throwing out an opportune question, and seeing that chapters two and three receive their share of time.

Here is what one class made out of chapter XVI, the first in part two. The typewritten suggestions on this chapter were as follows:

What advantage in opening part second with a church scene?
Give Dolly's way of justifying the outcome of the "trial by lot."
Show that in Eppie's garden the entire story is symbolized.
Find one or two good memory passages.

The chapter bridges a gap of sixteen years, gives Dolly Winthrop's final dictum as to why God permits the innocent to suffer, tells of a wonderful little garden at Marner's cottage and ends with Eppie's confession of love for Aaron. It begins with a church scene, the peaceful Sunday perhaps intended as the promise of a happy conclusion after the storm of part one, possibly designed to show that Marner, through Eppie, has been brought back into fellowship with others. At any rate, it is a clever device for bringing all the characters together and making them pass in review before the reader, after a lapse of many years. For this reason it was better to open part two at the church than at the tavern, or the Red House or the Stone-pit. No decision reached as to whether Dolly's solution is correct; probably it voices George Eliot's own view; perhaps too clever for an ignorant woman. Author fond, perhaps inordinately, of weaving mighty truths into simple tales. Scene at Eppie's garden closely related to the churchyard scene; supplements it. Action of the story not advanced by it, though coming happiness is perhaps suggested. It is another device for refreshing the reader's memory, since it symbolizes the entire story, showing how many influences have been at work. The furze bush stands for Eppie's mother, lavender from the Red House suggests Eppie's proud father and Nancy. The other flowers, simple things, typify the wholesome influence of Dolly and Aaron, perhaps. The stone wall about it comes from the stone-pits, at the bottom of which is Marner's lost wealth. The author's skill in handling conversation is noted, particularly the talk of women; also her custom of warning the reader of impending disaster, rousing curiosity, yet preventing too sudden surprises.

The story gone through in this fashion, the program being varied occasionally by introducing written work and oral reading, an hour or two should be taken for considering the romance as a whole, reviewing it under the general heads of setting, characters, plot, underlying truths, etc. The net result of such a study should be not only the pleasure gained, but also a desire awakened to read more of the works of George Eliot.

Study of poetry. The following suggestions regarding the study of poetry have been found helpful.

1. Fully to appreciate poetry one must hear it read aloud, in such a manner that the melody and the emotional qualities are brought out. Naturally, few pupils of high school age are able to enter into the emotion of strong poetry or to feel the beauty

of its rhythm. It follows that much of the reading, therefore, should be done by the teacher, especially if he reads well.

2. The beauty and force of a poem often lies in its figurative expressions, the poet conveying his thought and emotion more perfectly by means of associated ideas. Rhetorical figures within the comprehension of the pupil should, therefore, be studied, which does not mean simply to locate and name them. Their force and beauty must be felt.

3. The simpler mechanics of versification present few difficulties. The names of metrical feet and lines, the terms applied to rhyming schemes, etc., may well be taught early in the course. No doubt increasing attention should be paid to such matters as the course progresses; yet here again the mere ability to name a metrical scheme is of secondary importance, and there is danger of deadening interest through putting too much stress upon such matters.

It is probably true that instruction in verse form will best be given in connection with the study of individual poems. Pupils will in this way be led to see that verse form is not something extraneous but vital. They will gradually appreciate the beauty and fitness of the particular form of versification employed, as being the most perfect emotional accompaniment of the poet's thought.

The matter of requiring pupils to produce verse is one which must be handled cautiously. Occasionally a pupil will be found who should be encouraged to express himself thus. The school paper or the literary society is always a medium for such expression, and again, in some schools pupils have written jingles which have been sold to advertising concerns. From such beginnings as these have grown some very creditable results in versification.

4. Whenever possible, an entire poem should be considered in a single recitation. It is better to return to it many times, letting a week or even a month intervene between readings, than to give a single intensive reading. This is especially true of lyrics, which, like songs set to music, grow in beauty through frequent repetition.

5. The average high school pupil does not know how to talk

about poetry. Even though it appeals to him, he does not enjoy making known his emotions. To insist too severely upon the pupil's pointing out in a poem what he likes and what he dislikes, giving in each case a reason for his preference, is unwise. Silence is sometimes a good sign, volubility a bad sign. Insincerity is easily encouraged. This is particularly true in large, mixed classes.

The wise teacher will ever be on his guard, as he watches the effect of poetical study upon his pupils, that its outcome may be one of added interest rather than ennui.

6. Memorizing passages is one of the very best methods of getting poetry to sing its way into the reader's heart. It should usually follow a brief study of the poem, but it is by no means a foolish thing occasionally to let a poem take its chances without the teacher's intermeddling. Plant the seed and trust to nature to take care of it.

Study of a play. Mr. G. S. Blakely in writing on the teaching of the drama gives some practical suggestions. His plan is substantially as follows:

I. *Preparation.* The presentation of a few matters to arouse interest and to anticipate some of the difficulties of a first reading.

II. *First reading.* The aim of the first reading is to familiarize the pupil with the main facts of the play. General questions may be asked to guide the pupil, or directions given to note the progress of each scene in the development of the play. The story, the characters, the moral problems here and there, provide material for lively discussion. The pupil should not be hindered, however, from as rapid a reading as he can make intelligently.

III. *Second reading.* This careful reading will have for its purpose a fuller interpretation of the author's thought. Other matters, however interesting to a literary scholar, should, for the most part, be avoided. In this thorough study many of the matters treated under the next topic will naturally come up for discussion.

IV. *Study of the play as a whole.* Here it will be possible to sum up the work already done and to correlate it with new work in some such order as the following:

I. Content
   A. Setting
   B. Plot
   C. Characters
II. Form
   A. Meter
   B. Style
III. Life and character of the author

Library. The school should prepare the pupils in a practical way to use the library. The available libraries should have lists of books for school reading; written lists of new books as received; lists of books appropriate to any particular event. These lists should be posted in the schoolroom.

Teachers should take classes to the library and show them how to use the card catalog, how to find the books on the shelves, how to use bound magazines.

Instruct pupils in the use of encyclopedias, so that they will not, for example, search for an American subject in the Encyclopedia Britannica. Help them to get a correct idea of the general character and distinctive features of each of the principal encyclopedias.

See that the pupils know the difference between a table of contents and an index; that they know what a concordance is; that they know that a dictionary has many other uses besides that of supplying definitions. If a pupil gets information from some book, make sure that he can give the title and author. It is a common experience to find a student incapable of naming an authority he blindly quotes.

We can stimulate our pupils to use the library for research work by giving them topics to investigate and calling for reports on different authors. History offers incentives for this kind of work. The pupil should know how to look up a subject in the library; what books are likely to answer his questions; where to look for aid in his selected books. He will then know how to use a library intelligently in later years without having to ask guidance at every step. The untrained worker loses himself and finds nothing.

PART IV

COURSE OF STUDY IN OUTLINE

INTRODUCTORY

Literature. Some of the selections are to be carefully studied, others thoughtfully read. For class work, the reading list is, in general, based upon the College Entrance Requirements of 1915-1919. Supplemental lists are prepared to guide the pupil in his outside reading, but a teacher should feel free to make use of such books as will best meet the needs of his class. The books named are only suggested. In the arrangement of the reading suggested for the last year of the course, alternative plans are offered.

Scheme A is primarily outlined to meet the requirements for entrance into higher institutions. The purpose of Scheme B is to suggest a wide range of reading in order that a pupil may discover his own special interests in the field of literature. Incidentally some knowledge may be gained of the chief divisions and of the leading writers in the development of English Literature.

Conditions within the school, together with the interest and judgment of the teacher, should be the guide. The dominant aim of the teacher throughout should be to cultivate in the pupil the habit of intelligent reading and a taste for good literature.

Practical English. The work in expression is of two kinds, oral and written. Inasmuch as the pupil's English is far more frequently employed in oral than in written expression, systematic work in oral composition should constantly be emphasized. Just how far facility in oral expression will react to help written expression has probably not been determined by teachers of English. Between the two there is undoubtedly a marked difference in quality, but each has its place in the plan of instruction.

The written composition, however, is the medium that makes especially for accuracy of form as well as for accuracy of expression. There should be a definite aim not only in each grade but in each lesson, the work in rhetoric being made concurrent with that of composition. *

Subjects for themes may be drawn in part from the literature read, but originality and vitality of expression can best be secured by requiring the pupil to write of his own observations and experiences. Letter writing should be continued throughout the course. Criticism of themes should not be such as to repress freedom of expression.

Technical English. The study of grammar is to be continued consecutively throughout the course, primarily for the purpose of establishing standards for self-criticism but also to develop in the pupil the ability to understand the common grammatical relations of the sentence as found in the prose and verse of standard English literature.

The exercises in spelling should be both oral and written. In the former, attention should be directed toward proper pronunciation of words, division of words into syllables and pronunciation of syllables. Lessons in the textbook should be supplemented by misspelled words occuring in the general written work of the pupil—tests, compositions, etc.

FIRST YEAR

First Half

LITERATURE

The general aim of the first year work is to arouse an interest in good literature, particularly in the appreciation of narrative prose and such poetry as appeals to pupils of first year age. The collateral reading of the pupils, suggested and guided by the teacher, should be varied in order to multiply the pupil's interests and develop his latent tastes. Some books may treat of chivalry,

* For a discussion of this topic the teacher should consult the *English Journal*, Vol. III, No. 6, June 1914.

others of romance or of history and others again of myths and medieval legends.

Teachers should find out what has been previously read by the class and should substitute, if necessary, in the recommended, the optional or the suggested list, books that are not familiar, so that they may make a fresh appeal to the pupils.

Recommended for classroom work

Ivanhoe—Scott
Treasure Island—Stevenson

Optional or additional

As You Like It—Shakespeare
Autobiography—Franklin
Lays of Ancient Rome—Macaulay
Selections from Lincoln

Suggested for collateral reading

Selections from Irving's Sketch Book
Our Old Home—Hawthorne
Homer's "Odyssey"—Bryant
Tales of a Wayside Inn—Longfellow
Enoch Arden—Tennyson
The Story of the Golden Age—Baldwin
The Story of Siegfried—Ragozin
Prince and Pauper—Clemens
Jungle Book—Kipling
Roman Life in the Days of Cicero—Church
Lives of Cæsar and Brutus—Plutarch
Gold Bug—Poe
Chivalric Days—Adams
Robinson Crusoe—Defoe
The Man Without a Country—Hale

PRACTICAL ENGLISH

The first purpose in practical instruction in oral and written composition is to secure free and natural expression, with some degree of accuracy. To this end constant short exercises should

be required, and exceedingly few long or elaborate essays. Themes of a few paragraphs will be more frequent as the course proceeds. The written work should, throughout, be carefully corrected by the teacher in the external matters of concord, spelling, punctuation and capitalization. The criticism, however, should be directed chiefly to the internal matters of structure and thought, and correctness in the use of words. The practical work should comprise:

1. Letter writing, with attention to form as well as to substance.
2. Frequent short themes, both oral and written, based for the most part on the experience of the pupil. No technical distinction should be emphasized in this year between the various forms of discourse, but a large proportion of the paragraphs should be narrative.
3. Elementary study of the principles of unity and coherence in the whole composition.

TECHNICAL ENGLISH

Grammar

1. Teach the uses of the infinitive, the gerund and the participle; uses of *may, can, shall* and *will.*
2. Review function and classification of phrases and clauses. Exercises in textbook should be supplemented from other sources.
3. Review as found necessary, inflection of nouns and pronouns; agreement of pronoun with antecedent; distinction between transitive and intransitive verb, between active and passive voice; tense forms; agreement of verb with subject.
4. Frequent analysis of sentences and continued practice in the recognition of parts of speech.
5. Attention to common errors in the pupil's recitation and in his written work.
6. Dictation exercises embodying the use of commas, quotation marks and terminal marks of punctuation. Attention to capitalization.

FIRST YEAR

Second Half

LITERATURE

Recommended for classroom work

Lady of the Lake or Marmion—Scott
Vision of Sir Launfal—Lowell

Optional or additional

Sohrab and Rustum and The Forsaken Merman—Arnold
Quentin Durward—Scott
Pilgrim's Progress (Part I)—Bunyan
Selections from the Old Testament

Suggested for collateral reading

Talisman—Scott
Old English Ballads
Black Arrow—Stevenson
Kidnapped—Stevenson
Travels with a Donkey in the Cevennes—Stevenson
Bits of Travel Abroad—H. H.
Bits of Travel at Home—H. H.
Short Stories—Mary Wilkins Freeman
Yesterdays with Authors—J. T. Field
James R. Lowell—E. E. Hale
Views Afoot—B. Taylor
Midsummer Night's Dream—Shakespeare
The Boy's King Arthur—Sidney Lanier

PRACTICAL ENGLISH

The practice in narration should be continued, but chief emphasis should be laid upon description and in connection therewith the use of figures discussed. The subjects chosen should be simple in character, relating to what the student has seen in fact, in every-day life or in imagination, such as imaginary

descriptions of scenes or characters from Ivanhoe, Sir Launfal or other books read. The work should comprise:

1. Letter writing, business and friendly.
2. Short compositions, both oral and written, based for the most part on the experience of the pupil. The work of narration continued and simple description begun.
3. Elementary study of the paragraph; development of paragraph by giving specific instances and by giving details; the use of the topic sentence.
4. The study of synonyms and antonyms.
5. Occasional essays of several paragraphs, where the theme may be conceived as a whole.

TECHNICAL ENGLISH

Grammar. Case relations; inflection of nouns and pronouns; practice in the conversion of direct into indirect discourse, and vice versa; analysis of sentences containing at least three clauses.

Spelling. Spell 500 words chosen for the year. Proper syllabication should be insisted upon.

Rhetoric. Simple figures of speech, simile, metaphor and personification.

EXAMPLES OF FIRST YEAR COMPOSITIONS

The following examples of what has been done during the first year in the schools of New Jersey are offered as suggesting attainable results.

The selections were taken from the daily work of the pupils and are not the results of special preparation. They are reproduced with the pupils' errors. The aim, it is seen, is to express in simple English such narrative and descriptive matter as properly belongs to pupils of this grade.

The Abandoned Mill

Situated on the outskirts of the city is an old rookery of a building. The window glasses were smashed in and the staircase on the outside of the building was badly upset. I was informed that this was an old flour mill.

Then I thought what that old place was like in its prosperity. How many men had gone there every day with lunch cans under their arms! How many families were kept happy and peaceful because of its existence! There was no need of sustaining the old mill any longer. The hard workers had died and left their descendants wealthy. Pieces of machinery were scattered through the inside. This made me think that the old place was just as up-to-date in its time, as our handsome factories are today. On the walls initials had been scraped which dated back many years and no doubt told many stories. In the corner, there was a partition which looked to be the manager's office. Much business, both good and bad was conducted here.

Just then I heard the train whistle which woke me up from my day dreams.

How to Float

To float is very easy, but some people are afraid to try it. Still water is the best to learn in, although it is more fun in rough. In the first place it is necessary to have confidence in yourself, and not to be afraid of the water. Then lie right down on the water, as though you were going to sleep. Put your arms out, horizontal with your shoulders, and your legs straight out, on a line with the rest of your body. Throw your chest up, and your head back, so that your ears and forehead are under water. Lie perfectly still, and it is impossible to sink; now you are floating.

SECOND YEAR

First Half

LITERATURE

The general aim of the second year work should be to develop an appreciation of varied, forceful and suggestive diction and to discriminate among the different literary types, the drama, the novel, the essay, etc.

Teachers should find out what has been previously read by the class and should substitute, if necessary, in the recommended, the optional or the suggested list, books that are not familiar, so that they may make a fresh appeal to the pupils.

Recommended for classroom work

Merchant of Venice—Shakespeare

Silas Marner—Eliot

Optional or additional

Twelfth Night—Shakespeare
Twice Told Tales—Hawthorne
Selections from American Poetry, with special attention to Poe, Lowell, Longfellow and Whittier
Childe Harold (Canto III or Canto IV) and Prisoner of Chillon—Byron

Suggested for collateral reading

Judith Shakespeare—Black
Mill on the Floss—George Eliot
Shirley—C. Brontë
Life of Charlotte Brontë—Mrs. Gaskell
David Copperfield—Dickens
Venetian Life—Howells
Kenilworth—Scott
Old Chester Tales—Deland
A Window in Thrums—Barrie
Old Creole Days—Cable
The Prophet of the Great Smoky Mountain—Murfree
Short Stories—Mary H. Foote

PRACTICAL ENGLISH

The general purpose of the second year work is to concentrate upon the sentence and paragraph structure. Rhetorical principles growing out of the composition work are treated here rather than separately. The work of this half year should comprise:

1. Letter writing; simple business forms.
2. Short themes, both oral and written, based for the most part on the experience of the pupil. Narration and description continued; description in narration.
3. Unity, coherence and emphasis in the sentence; variety in sentence structure; choice of words—specific, generic; figures of speech continued—metonymy, synecdoche, hyperbole, alliteration.
4. Dictation exercises as in preceding grade, together with use of semicolon.

TECHNICAL ENGLISH

Grammar. Uses of phrases and clauses; agreement of pronoun with antecedent and of verb with subject; analysis of sentences.

SECOND YEAR

Second Half

LITERATURE

Recommended for classroom work

Sir Roger de Coverley—Addison
Deserted Village—Goldsmith

Optional or additional

Vicar of Wakefield—Goldsmith
Rape of the Lock—Pope
House of Seven Gables—Hawthorne

Suggested for outside reading

Last of the Mohicans—Cooper
Richard Carvel—Churchill
Life of Hawthorne—Julian Hawthorne
Autobiography—Scott
Tales of a Wayside Inn—Longfellow
Outre-Mer—Longfellow
English Lands, Letters and Kings—Mitchell
Voyage of the Sunbeam—Brassey
Life of Goldsmith—Irving
Lights of Two Centuries—Hale
The Refugees—Doyle
The Cloister and the Hearth—Reade

PRACTICAL ENGLISH

The work in narration and description is continued. Elementary study of exposition as it may grow out of simple oral and written explanatory themes. In general the work will comprise:

1. Letter-writing; business forms.
2. Short themes, of various types, both oral and written, with the emphasis on exposition.
3. Development of the paragraph by comparison, by stating cause and effect, by repetition; the use of the topic sentence in exposition.
4. Kinds of sentence: periodic, loose and balanced.
5. Scansion begun.
6. Dictation exercises embodying rules heretofore taught.

TECHNICAL ENGLISH

Grammar. Study of tenses; consistency in the use of the tenses; distinction between the active and the passive voice, between transitive and intransitive verbs; analysis of sentences.

Spelling. Spell 500 words chosen for the year. Increase the pupils' vocabulary by 100 words.

EXAMPLES OF SECOND YEAR COMPOSITIONS

The compositions here given differ from those of the first year in demonstrating more accurate paragraph structure and the use of explanatory material. There is less grammatical inaccuracy and more originality.

That Hunting Trip

There is nothing in a red-blooded boy's life that can arouse him to build air castles, and make him feel like "huntin Injuns," as a prospective hunting trip can. I remember distinctly one day last fall, when my uncle, a sturdy old army man, came thumping into our back kitchen, and with a great deal of noise vowed the morrow would see him picking off quail in the woods yonder, or he'd "bust." I remember, too, the awful deep sensation that was in my heart, wishing, hoping against hope, that something might turn up and I'd be able to go along. Then, when he blurted out, "And if nobuddy here's agin me, I'm gonna take ole Bud along with me too, to use that there light fowlin piece o' Dad's;—he'll like it, and the huntin' 'll do him good," my heart was in my mouth. I was Bud.

Suspense

Barbara Field sat in the waiting office of Dr. Stone. She glanced at the plain green paper which covered the wall. Then she listened for the click of the latch on the inner office door. But all was still except the steady ticking of the clock. She looked at the dark shades and long lace curtains as she thoughtlessly twisted her glove.

"Oh! Why is he so long?" she kept saying to herself.

Next the dark brown eyes scanned the dull picture upon the book rack. It was then that she first discovered the pile of magazines. Her fingers idly turned over the pages. But what did she care about Panama, or Mexico, or Brazil? She started. Was the patient really coming out? No, it was only the slam of the front door. Another patient was just coming in. Barbara arose to look over the row of books which proved to be very scientific and uninteresting. But her search was interrupted by the sudden appearance of the dentist. "Ready, Miss Field," and she stepped into the dreaded chair.

How to Bathe a Dog

First entice the unsuspecting pup into the cellar, and shut off his means of escape. Then half-fill a tub with luke-warm water, and arm yourself with a cake of carbolic soap and a sponge. Whistle to the dog, then go and bring him to the tub by main force and flop him in. Get up a good lather on him, and rinse it off with the sponge. When he is thoroughly rinsed, beat a hasty retreat to the other side of the furnace while he helps dry himself in his own peculiar way, otherwise the bather may become the bathed.

THIRD YEAR

First Half

LITERATURE

Teachers should find out what has been previously read by the class and should substitute, if necessary, in the recommended, the optional or the suggested list, those books that are not familiar, so that they may make a fresh appeal to the pupils.

Recommended for classroom work

A collection of short stories

The Ancient Mariner, Christabel and Kubla Khan—Coleridge

Optional or additional

Henry the Fifth—Shakespeare
Golden Treasury (first series, book IV, with special attention to Wordsworth and Shelley, if not chosen "for study") —Palgrave
Lorna Doone—Blackmore
A collection of letters by various standard writers

Suggested for collateral reading

Dorothy Wordsworth—Edmund Lee
Literary Reminiscences of the English Lakes—Canon Rawnsley
Opium Eater—De Quincey
Dr. Jekyll and Mr. Hyde—Stevenson
Poets of America—Stedman
Romola—George Eliot
Virginibus Puerisque—Stevenson
Under the Trees—Mabie
Autocrat of the Breakfast Table—O. W. Holmes
My Summer in a Garden—C. D. Warner
Little Rivers—H. Van Dyke
Sesame and Lilies—Ruskin
Story of a Bad Boy—Aldrich

PRACTICAL ENGLISH

The practice should be continued in more elaborate attempts at narration and description, in which the two may be naturally blended to develop appreciation of style and structure of the short story. Criticism should be concerned with structure. The subjects for themes may be taken from the history and science courses as well as from the experiences of the pupils. The work should comprise:

1. Letter writing; business forms.
2. Short themes, or various types, both oral and written, with a growing emphasis on exposition.
3. A review of the various methods of paragraph development, methods of transition, topical outline of the whole composi-

tion drawn up and theme developed, both orally and in writing, on topics drawn either from reading or from experience.
4. Study of the connotation of words.
5. Dictation exercises as in preceding years, together with the use of the dash and single quotation marks.

TECHNICAL ENGLISH

Grammar. Conjunctions, coordinate and subordinate; the adverbial adjective; analysis of sentences.

THIRD YEAR

Second Half

LITERATURE

Recommended for classroom work

Idylls of the King—Tennyson
Tale of Two Cities—Dickens

Optional or additional

Heroes and Hero Worship—Carlyle
Shorter Poems—Browning
Henry Esmond—Thackeray
Essays of Elia—Lamb

Suggested for collateral reading

Tennyson—Hallam Tennyson
Study of Tennyson—Stopford Brooke
The Marble Faun—Hawthorne
Les Misérables—Hugo
The Rise of Silas Lapham—Howells
Margaret Ogilvy—Barrie
Men I Have Known—Farrar
Victorian Poets—Stedman
At the Roots of the Mountains—Saintsbury
Corrected Impressions—Saintsbury
My Study Window—Lowell

Imaginary Conversations of Literary Men and Statesmen (edited by Colvin)—Landor
Psalms 19, 23, 24, 27, 42, 46, 65, 80

PRACTICAL ENGLISH

The practice should be continued in narration and description, but main emphasis should be laid on more elaborate exposition, exemplifying different types of varying complexity. Criticism should be concerned largely with structure. Subjects may be chosen from the experience of every-day life, from the literature studied and from collateral subjects of the curriculum. The work should comprise:

1. Letter writing; business forms; simple advertisements.
2. Short themes, both oral and written, of various types, with a beginning of simple argumentation.
3. The making of outlines by the analysis of propositions; transitions; emphasis by arrangement.
4. The gathering of theme material from experience, observation, reading and reflection.
5. The MS. conventions of citation, quotation and reference; accuracy of diction.

TECHNICAL ENGLISH

Grammar. Common uses of the infinitive and participles; verbal nouns, analysis of sentences.

Spelling. Spell 500 words chosen for this year. Enlarge the vocabulary by 100 words.

EXAMPLES OF THIRD YEAR COMPOSITIONS

The work of this year shows greater maturity of thought. The paragraph is better rounded out, mechanical objects are absent, there is choicer use of words, and the type of mind indicated displays greater imagination and critical judgment.

The Senior Elder of the Church

Mr. Cartwright was a good man, not one of the kind who always impress their goodness upon others but the kind of a man who waits by the vestibule door, on a Sunday after a tedious session of church, with a pocket full of peppermints for little boys suffering under the throes of a starched standing collar. The kind of a man who has a prosperous air about him and his, from his happy handsome wife down to the dappled gray and shiny buggy which we always used to see hitched to the church yard fence. He was a mild man and kindly; his very bald head seemed to radiate good will. And how we children used to love him! I remember the day I recited the catechism to him. I sat in the Cartwright parlor wriggling around on the brown plush sofa (so much like a wooly worm) and waited while I watched a wasp buzzing fruitlessly against the window screen. Mr. Cartwright came in, placed his spectacles on his nose, beamed affably at me and asked the first question. I answered it and he nodded his head reassuring. Just then the wasp finding his efforts at the window unregarded alighted on my friend's smooth and shining head. Mr. Cartwright hastily lifted his hand to brush it away and the inevitable happened but Mr. Cartwright merely remarked "by Jenny! they do sting, don't they?" and we proceeded. I recited the rest of the questions leaving out perhaps some important points which the authors had deemed it necessary to insert for all good Presbyterians' well being, but yet when I was through the old man merely patted me on the head and said "Tell your folks ye did fine. Your Pa couldn't do it better and he's the preacher," and he slipped a more than usually generous supply of peppermints into my willing hand.

Weekly Themes

Most of us, I dare say, except a select few who are gifted with that much desired talent, oratorical ability, regard weekly themes as an ordeal—a cruel invention of extracting from our minds ideas or parts of ideas loosely connected and but partially understood by ourselves. The torture to which some of us are put to collect together a single page of thoughts and so arrange them that there will result a composition which will do us credit and will stand the test of the teacher's criticisms, is not to be described. Fortunately,—or perhaps unfortunately,—our teacher does not know of the anxiety and feverishness with which we write down the few inspirations that come to us, the gleaming hopefulness with which we then hand in "the best that we could do," or does not understand the disappointment of finding, when a paper is returned that because of one or two errors in commas or semi-colons, the reward of conscientious and painstaking effort is a glowing C or even D! Sufficient for us then that we have tried, and that in spite of these first failures, we are willing to try again.

Story of a Faded Silk Fan

"Dear me! I do wish I would be taken from this awfully dark place just once more."

So spoke a fan, rather faded now, that Miss Marie had discarded for one of better quality.

"Ever since that horrible blue silk affair has been in Miss Marie's possession I have lain in this old box and not even been noticed,—only thrown around. Before it came to her, I was always carried to everything. At the dances, the very attentive young cavaliers would lead my mistress out upon the balcony and hold me—very nicely too; and, while fanning her, I would hear oh! such funny words that made her blush. Then she would take me away from the young man—one of the many—and would hide her blushes behind me. I was never carelessly thrown aside, for I was always wanted; and, wherever I was, I was picked up and admired. My mistress having used me so much for this purpose, my complexion has become rather dull and I cannot make myself look so pretty as she. So I have been discarded and have given my place to my blue silk companion. But I still have those happy memories to keep me company in my dull hours."

The poor, faded silk fan, having finally decided it was best for her to be satisfied with her present condition, lay quietly in her secluded box and said nothing more.

FOURTH YEAR

First Half

Scheme A

LITERATURE

The special work of the fourth year according to "Scheme A" is to study those books prescribed "for study" in the entrance requirements of most higher institutions.

Recommended for classroom work

Selections from Wordsworth, Keats and Shelley in Book IV of Palgrave's *Golden Treasury* (First Series)

Essay on Burns, with selections from Burns' Poems—Carlyle

Optional or additional

Life of Johnson—Macaulay

The Coming of Arthur, The Holy Grail and The Passing of Arthur—Tennyson

Suggested for collateral reading

Any books which will help to discover a pupil's liking and interests. Suggestive lists will be found in Appendices C and D.

PRACTICAL ENGLISH

In this year the work should consist primarily of such a review of the elements of instruction of the preceding years as will give a pupil *mastery* in the following particulars:

1. The formation of clear and idiomatic sentences.
2. Correct spelling of a vocabulary of at least 2000 common words.
3. The fundamental principles of paragraph structure, developed simply.
4. Studies in the use of words—limited vocabularies.
5. The different kinds of whole compositions, including letter writing and easy exposition and argument based upon simple outlines.
6. Debates and after dinner speeches, kept simple.

The dominant purpose of the instruction indicated above should be so to furnish opportunities for drill in the fundamental and simple matters of composition that a pupil will not merely be able to speak and write correctly, but will be unable to speak or write incorrectly.

TECHNICAL ENGLISH

Grammar. In this year there should be a systematic review of all the principles of English grammar previously taught, with the aim of developing the habit of absolute accuracy.

FOURTH YEAR

Second Half

SCHEME A

LITERATURE

Recommended for classroom work

Macbeth—Shakespeare

Macaulay's Speech on Copyright and Lincoln's Speech at Cooper Union, or

Washington's Farewell Address and Webster's Bunker Hill Oration.

Optional or additional

Essay on Manners—Emerson

Julius Cæsar—Shakespeare

Hamlet—Shakespeare

Suggested for collateral reading

Any books which will help to discover a pupil's liking and interests. For suggested lists see Appendices C and D.

PRACTICAL ENGLISH

The drill outlined for the first half year should be continued and every effort made to fix habits of accuracy and vigor in the matters of daily speech and writing.

TECHNICAL ENGLISH

Grammar. Continue the review as the needs of the class develop.

Spelling. Spell all the 500 words chosen for the year. Increase the vocabulary by 100 words. Review lists of the previous years.

FOURTH YEAR

Scheme B

LITERATURE

The teacher must ever keep in mind that in the high school he is dealing with young people who have different types of mind and to whom the various forms of literature make a different appeal. This fact has not been lost sight of in the previous years. To a certain extent there is a possible adaptability in Scheme A. But it is urged that in those classes where college entrance requirements are not a necessity there be a greater elasticity in the method and in the material employed, so that each pupil may find some form of real literature which especially interests him.

As to the question of form, the range of choice is, after all, surprisingly narrow. From Homer to Kipling, a stretch of three thousand years, books have been produced; but when we come to sum it all up the forms that the literature has taken fall into eleven types or groups.

These groups include, in poetry, epic poems or epics, lyric poems or lyrics, dramatic poems or dramas, and ballads; they include in prose, histories, orations, biographies, letters, essays, novels and short stories.

It becomes the business of the teacher, therefore, knowing his pupils and knowing his material, to make such choices of literature as shall aid in discovering a pupil's interests and thus give him pleasure.

No definite outline is suggested, as classroom conditions, including the preparation and interests of the teacher, differ so widely. It is recommended that both classic and contemporary literature be used.

PRACTICAL ENGLISH

(See Scheme A)

TECHNICAL ENGLISH

Grammar. (See Scheme A)
Spelling. (See Scheme A)

EXAMPLES OF FOURTH YEAR COMPOSITIONS

The purpose of this collection of papers is to show the maturity of thinking that should characterize fourth year pupils. These compositions exhibit a firm grasp of paragraph structure, logical modes of thinking, sound ideas and an insight into life which is not derived wholly from book training.

Public Opinion

Power, unlike justice, is due to popular consent. Public opinion makes the executive strong, and gives vigor and force to the administration of laws. A government is efficient in so far as it follows the general trend of public opinion, and since this is the power that rules a republic, it must necessarily be sound and strong, sane and wise. If the people manifest a lack of interest in public affairs, or if they concern themselves about the tariff only when it affects their immediate business affairs, then public opinion is weak, ignorant, and usually fallacious. Sometimes, out of a great mass of conflicting and quarreling private wishes and aims, there comes a resultant force which sways the actions of legislatures and magistrates. But this public opinion, although powerful, is neither stable nor of great tenacity. Furthermore, since public opinion guides as well as propels, it must be sane and wise. Popular prejudice—often the substitute for public sentiment—blind, fickle, and cruel, steers public affairs without reason or judgment. This sort of public opinion said to the United States: "Don't purchase Alaska. It won't pay." Then ten years later it exclaimed with enthusiasm: "I'm glad you took my advice about Alaska, America. I told you it would be a good investment." Thus it is very evident that this matter of popular influence is the central and vital force of society. Government is but the machinery through which the people voice their opinion. It is this powerful agent which compels men to consider a public affair as a public trust. It has given us a "government of laws, not of men." It is the life blood in the veins of our democracy. It forces us to say: "Everybody's business is my business." Does it not therefore behoove us as citizens to have clear ideas about public affairs, and to have courage enough to support measures leading to social regeneration?

The Reign of Winter

The birds have flown to their winter haunts,
  The flowers have gone to sleep,
And over the barren land so drear,
  There reigns a silence deep.

But softly from out the leaden sky,
  With still and noiseless tread,
Come the white-winged heralds of Winter, King,
  And a cover o'er nature spread.

And the wind, as it blows through leafless trees
  Murmurs a soft, sweet strain;
And the brooklet, listening, learns the tune,
  And joins in the sweet refrain.

King Winter, for fear of losing the song,
  Stretches forth his mighty hand,
And lo! a cover is spread o'er all
  The water that sings in the land.

And as a mother watches her child
  Who is sleeping upon her breast,
King Winter sits upon his throne
  And watches o'er nature's rest.

The Baseball Situation

The outlook for a successful baseball season is very bright. About twenty-five candidates have declared their intention of trying out for various positions. Out of this number it should not be difficult to select a good team. Four of last year's nine are still available. With these men as a nucleus, Holbrook should turn out a team that need not be second to any. Captain Bellis is a man of several years' experience and under his guidance the team should see a very successful season. Of the old men, Hawke, P. Wyckoff and Bellis make up three-fourths of our infield. In the outfield we have Young of last year's nine. The hardest blow to us will be the loss of both last year's pitchers. However, with such men as Jones and P. Wyckoff available, we need not worry.

At the present writing the manager has about twenty games scheduled. Three of these are with our old rival, Westover. It is very probable that this year's schedule will have on it three or four schools that have never met Holbrook before. Games are either scheduled or pending with the following schools . . .

It is the earnest desire of the Coach and Captain to turn out a team equal to any of the past, and this can be done only with the help and cooperation of the Student Body. From the first game to the last, let the students come out and cheer the team that is chosen to represent them.

Thomas Carlyle

In looking at the portrait of Thomas Carlyle we are immediately impressed by something. We cannot as if we were looking upon the actual man, tell whether his eyes are blue or brown, whether his hair is light or dark, or whether his nose is long or pointed. But we do find there something which is far more interesting to us—his strength of character. He seems to be a man to whom, as he himself expressed it in his "Essay on Burns," much suffering was advantageous. Sufferings and misfortunes, successfully conquered and overcome, only could give to him that strength of character which is so plainly portrayed in his face. Even in his portrait we can see the deep lines of care on his forehead which alone would prove that his life was not one of pleasure. Indeed every line on his face expresses strength and determination to overcome all trials.

APPENDIX A

PUBLIC SPEAKING AND DRAMATICS

J. Milnor Dorey, Head of English Department, High School, Trenton

Oral composition is coming into its own. English teachers are realizing that written composition alone is not a panacea for all the ills of expression, and that there are many life demands upon young people for which only considerable drill in oral composition can prepare. Beyond the writing of letters, the opportunities for distinctive written as compared to oral composition is at least five to one. Articles for the newspapers, reports of meetings, papers read before societies and the like, are of infrequent demand. But the necessity for mental alertness, keen discrimination, a potent memory, concentration and all the habits of logical thinking and persuasive speaking which impress a forceful personality on one's environment, are frequent and insistent. To this end a great deal of oral composition in class work is imperative, but it will not suffice. Every high school should supplement its English composition work with a well-planned, enforced course in public speaking.

This department of work may take five forms: declamations, orations, debates, festival day observances and dramatics. Any or all of these are effective in making articulate the habit of mind and expression indicated. They are particularly valuable in developing vigorous and acceptable personalities in the pupils—an asset greatly in demand in this complex age. In this discussion the function and method of each will be treated.

The particular function of public speaking, as expressed in declamations, orations and debates, is to cultivate the memory, the powers of observation and distinction, and concentration of mind; to develop logical habits of thinking; to awaken an appreciation of the vigor of prose and the beauty of poetry; and, above all, to enable pupils to secure ease and forcefulness of presence in conversation and on public occasions.

Declamations in the elocutionary sense, the first to be treated, are of dubious merit. It is unwise to expect English teachers to add to the simpler matter of effective reading aloud the useless paraphernalia of elocution. Pupils should be taught in every composition and literature lesson to recite, read or declaim passages of literature with ease, force, feeling, sincerity, clear enunciation and accurate pronunciation. That is all. The clap-trap of agonized mouthings, violent emotional demonstrations and superfluous gesticulations is a miasma of the past. Declamations which bring out the qualities wished, however, can be required of English classes during the first three years, and the course graded. By the third year pupils should appear before the school at least twice a year. Declamation contests, on the

contrary, for the average high school, are of doubtful value. The sense of competition only enhances the tendency to excel in the above mentioned excesses. In this way the real values of declamatory work would be perverted.

Orations should be written by fourth year pupils coincident with their composition study of exposition and argument; not before, unless pupils are well advanced. Orations are here considered as formal public addresses, to be delivered before the class or the school, not the informal talks on public questions which form a logical part of oral composition work in class. Every English teacher who proposes to teach exposition and argument to seniors should be equipped for this part of the work. Not only should he be able to direct pupils in the art of analyzing the masterpieces of oratory, in the making of logical outlines and the writing of briefs, but he should know how to drill them in all the devices of accomplished oratory—position of body, adequate and sane gestures, voice modulation and control, and all the tricks of persuasive eloquence. Every senior should appear before the school at least twice during the year, and many times before his class. Oratorical contests, however, are also questionable, for exaggerations, wrong emphasis and theatrical effects are likely to crop in, and inadvisable themes are likely to be chosen. Not one high school graduate in ten may ever be called upon to stump for a candidate or address a meeting, but sound drill in logical thinking and forceful delivery of ideas inevitably creates leaders in a community.

Class and public debates require the same emphasis and treatment as orations. The give and take of a debate calls for mental alertness, keen and rapid discrimination and a tolerance and self-control which are of inestimable value. Fourth year pupils are able to conduct useful and spirited debates, within the limitations of immature minds and school conditions. Here, interclass society or school contests are commendable, for the stress is laid not so much on tricks of presentation as "delivery of the goods." Fair-minded judges always commend adroit reasoning, mass of evidence and effective arrangement first, eloquent presentation and pleasing utterance second. First and second year pupils are usually incompetent debaters. Their performances are, in the main, purposeless, sad spectacles, and usually wear the garb of jarring personalities and silly invectives. They only amuse or irritate the hearers, and work injury to the participants and the pedagogy involved.

A word concerning literary societies. In the form commonly observed in the average high school, these remnants of Friday afternoon performances of the district school do not show much improvement. First and second year pupils still struggle in debate with the question of the tariff, woman's suffrage and local option, wallowing about in a vast welter of meaningless words. "Current events" are read to a spiritless class with little recognition of what constitutes news. There is still the agonized declamation, the characterless "reading" and the ever stale and questionable joke list.

Do away with all this. If there must be a "Literary Society," create two

rival societies in the senior class, making membership the reward of excellent class work, and keeping the work on a level with the minds handling it. If the lower classes clamor for this sort of organization, lay the emphasis on mere class union. Permit the class to revel in this sense of unity; develop in them the spirit of practical social service by providing opportunities for civic and charitable enterprise. Give the hour devoted to this work to tactful lessons in ethics and patriotism. Make the work aid their English by establishing reading circles and exchanging ideas in discussion. Make it aid their history by instituting realistic trips to foreign shores under the guidance of maps, time-tables, pictures, anecdotes and legends. Make the literary society responsible for the correct observance of national holidays. In this way pupils will receive truer intellectual culture and a livelier and more beneficial sense of class unity, with higher zeal for practical altruism.

This brings us to our next topic, the function and treatment of festivals. All are agreed that the conventional methods of impressing on pupils the salient facts about the Thanksgiving season, Washington, Lincoln and the Civil War, are exhausted. Surely we all recognize the significance of these festival days. Indeed, many schools add to the above, Peace Day, Christmas and Easter observance, May Day, Harvest Home, Flag Day, Patriot's Day, etc. We all know that only through these occasions are we led to that solemn sense of the sacredness of the past, the heritage of its heroes and wise men, and that racial continuity we take such infinite pains to preserve. Let us, then, give this work greater and more intelligent zeal. Render unto the church and the city what is theirs, but let the schools select only those celebrations its wise democracy can best exemplify, striving each year for clearer and more desirable portraiture. There is abundant evidence that revivals of historic scenes, reproductions of celebrated events, pageants, tableau representation of crucial instances in national and literary history, or contrasts in ancient and modern conditions, are fast supplanting the conventional celebrations of the past. Let this, then, be the modern form of festival day observance. Let the teachers cooperate with the pupils; let the music, art, and manual training departments lend a hand; and out of wholly local conditions the most inspiring and memorable events can be reproduced, the most instructive lessons taught. It takes work, but it is worth it, even if only one festival a year be considered. Each succeeding year can witness new attempts in untrod fields.

The place of dramatics in the high school program is the next logical consideration, being, as they are, but an emanation and enlargement of the modern spirit of festival celebration. Dramatics have won a recognized place in high school work. Not a school but offers to the admiring public some amateur production during the school year. In many schools each class has its "play," and the efforts to make the enterprise successful and artistic are often most elaborate and professional. Now that we recognize its educational value, the ban has been taken from the drama. Obviously the best way to study Shakespeare is to study him; the development of much that we

hold sacred in church, society and state, is best apprehended by a study of the history of the drama. School dramatics not only serve all the interests of elocution, and, more intelligently, all the habits of mind and expression it is the opportunity of public speaking to produce, but a great deal more. The complex demands made upon one in acting, the mental alertness, the initiative, *esprit de corps,* enterprise, bodily and facial movement, the close study of human nature required, the obligation to put oneself in another's place, and the general versatile adaptability demanded, are of the greatest consequence in making a person conscious of his powers, adept in using them and full of the knowledge of life and human nature. If you would have pupils kind, honest, charitable, winsome, virtuous, high-minded and unselfish, let them study these qualities as portrayed in famous characters of the drama. If you would have them shun malice, theft, dishonor, self-seeking, craft and hypocrisy, let them portray these attributes, and they will be forever after anathema to them.

In order to get the best results it is advisable that schools prescribe the place of dramatics in their work and adhere to the plan best suited to given conditions. Generally speaking, two plays a year are sufficient; with a policy of one, better work can be done and no other department or interest hampered. The play should be given by members of the senior class, or by the dramatic society of the school. In every case some competent English teacher should have charge; never a professional, unless incidentally. Where school conditions are inadequate, there is no objection to employing a local theatre, but the spirit of the work should be distinctly amateur and scholastic, and therefore under complete scholastic control.

Types of plays to be given will vary with conditions. From *The Private Secretary* to *Antigone* is a far cry, yet some schools seem capable of giving only the former, while in other schools the latter is a natural outlet for this work. In the main, there is little value in the farce melodrama, or in any form of concentrated trash which strews the pages of the amateur play publisher; though real comedy, compelling a practical knowledge of certain essential human traits, is to be commended. Far better the spiritual culture derived in interpreting what will always be beautiful because of its austere elusiveness, than the gratification of the desire for amusement satisfied by easily comprehended sentimentality or buffoonery. There should be some objective in any school giving a certain amount of time to such work—some ulterior aim more commendable than reanimating a depleted class treasury or providing for some lark or "spread." Let a substantial admission fee be charged, and when expenses are paid, let the money go to the school as a class memorial for decorating the school walls, providing books for the school library or endowing a course of study, a scholarship or a lecture course. Young people are easily aroused to the benefit of such social service; they are better off in spirit, and the school is better off in equipment.

Before this phase of the matter is closed, a word should be added about dramatizations. Much valuable work in dramatics can be done by the pupils

themselves in dramatizing classics, such as Tennyson's *Princess,* Scott's *Lady of the Lake,* Blackmore's *Lorna Doone,* etc. Often the most sensible review of a text is to have various selections memorized and recited in dialog form before the class. Even here much time may be profitably spent in perfecting details, to the fuller joy and profit of all participants. The drama is here to stay. It is foolish to combat the theatre as a social force. A sane and healthy course in this study in the schools will develop more useful personalities and will lead to right conceptions and treatment of the drama in community life, will produce greater intelligence and taste in the choice of plays, and will be a moral force in furthering the best interests of the people.

It is difficult to recommend a list of books on all these subjects which will please all. Tastes differ; conditions differ; and the number of books extant is beyond compute. The following bibliography contains material with which teachers are acquainted. It will be noticed that the books are arranged according to departments of work, that some magazines and magazine articles are mentioned, and some specific "pieces" and plays are recommended.

DECLAMATIONS

Kleiser, Grenville. How to Speak in Public. Funk & Wagnalls. $1.25
Kleiser, Grenville. How to Read and Declaim. Funk & Wagnalls. $1.25
Kleiser, Grenville. How to Develop Power and Personality. Funk & Wagnalls. $1.25
Clark, S. H. Handbook of Best Readings. Scribner. $1.25
Hyde, W. D. School Speaker and Reader. Ginn. $1.10
Everts, K. J. The Speaking Voice. Harper. $1
Curry, S. S. The Province of Expression. Boston Expression Co. $1.50
Johnston, C. H. High School Education. Scribner. $1.50
Contains an ample bibliography.
Scenes from The Tale of Two Cities, Lorna Doone, Idylls of the King, Julius Cæsar, Henry V, Browning's Poems, Milton's Paradise Lost, Longfellow's Morituri Salutamus, Book of Ruth, London by Lamb
Scenes from modern historical novels; or dramatic short story writers such as London, Kipling, Bennett; or scenes from the Greek tragedies, etc.

PUBLIC SPEAKING

Shurter, E. D. Public Speaking. Allyn & Bacon. 90 cents
Duncan, Denney, McKinney. Argument and Debate. American Book Co.
Oral Composition. *Education,* 31:449
Power to Think Straight. *Nation,* 91:333
Baker, G. P. Forms of Public Address. Holt. $1.12

Buckley, J. M. Extemporaneous Oratory. Methuen. $1.50
Higginson, T. W. Hints on Writing and Speech Making. Longmans. 50 cents
Ott, E. A. How to Gesture. Hinds & Noble. $1
Bryan, W. J. The World's Famous Orations. Funk & Wagnalls (subscription)
Harding, S. B. Select Orations Illustrating American History. Macmillan. $1.25
Pearson, P. M. Intercollegiate Debates. Hinds & Noble. $1.50
The Speaker. A quarterly magazine by Pearson
Shurter, E. D. Masterpieces of Modern Oratory. Ginn. $1.20
Esenwein, J. B. How to Attract and Hold an Audience. Hinds & Noble. $1
Fulton, R. I. & Trueblood, T. C. Essentials of Public Speaking for Secondary Schools. Ginn. $1

FESTIVALS

Angell, E. D. Play. Little, Brown & Co. $1.50
Burchenal, E. Folk Dances. Schirmer. $1.50
Chambers, R. Book of Days. Lippincott. $5
Craig, A. T. The Dramatic Festival. Putnam. $1.25
Deem, E. M. Holy Days and Holidays. Funk & Wagnalls. $5
Miller, F. M. Historical Pageants. J. D. Miller Co. Leominster, Mass. 25 cents
Chubb, Percival. Festival. Monroe's Cyclopedia of Education, vol. II
Manny. Types of School Festivals. *Elementary School Teacher* March 1907
Rice, S. S. Holiday Selections. Penn Pub'g Co. Philadelphia. 50 cents
Needham, M. M. Folk Festivals. Huebsch. $1.25

DRAMATICS

Woodbridge, E. The Drama, its Laws and Technique. Allyn & Bacon. 80 cents
Matthews, Brander. Study of the Drama. Houghton. $1.50
Matthews, Brander. Dramatization of Novels
Wilstach. Dramatizations. *Dial,* 33:5
Hennequin, A. The Art of Playwriting. Houghton. $1.50
Price, W. T. The American Playwright
A few modern plays: Mice and Men, An American Citizen, Lend Me Five Shillings, Nephew or Uncle, Mistress Penelope
Of course: Shakespeare, Goldsmith, Sheridan, Tennyson, Longfellow, Howells; a little of the Greek; Jones and Ibsen

APPENDIX B

BIBLIOGRAPHY

COMPOSITION AND RHETORIC

Bradley, H. The Making of English. Macmillan. $1

Krapp, G. F. Modern English: Its Growth and Present Use. Scribner. $1.25

Lounsbury, T. R. History of the English Language. Holt. $1.25

White, R. G. Every Day English, and Words and their Uses. Houghton Mifflin Co. $2

Wyld, H. C. The Growth of English. Dutton. $1

Greenough, J. B. & Kittredge, G. L. Words and their Ways in English Speech. Macmillan. $1.10

Anderson, J. M A Study of English Words. American Book Co. 40 cents

Chubb, Percival. The Teaching of English. Macmillan. $1

Carpenter, Baker & Scott. The Teaching of English. Longmans. $1.50

Palmer, George H. Self Cultivation in English. Houghton. 35 cents

Ashmun, Margaret. Composition in the High School. The First and Second Years. Bulletin of University of Wisconsin

Bleyer, W. G. The High School Course in English. Bulletin of University of Wisconsin

University of Chicago. *English Journal*

University of Chicago. *School Review*

Columbia University. *Educational Review*

Teaching of Elementary Composition and Grammar. Bulletin New Jersey Department of Public Instruction

Report of Joint Committee on Grammatical Nomenclature. Bulletin National Education Association

Association of Teachers of English of New Jersey. Leaflet

Illinois Association of Teachers of English (Urbana, Ill.) Bulletin

New England Association of Teachers of English. Leaflet

LITERATURE

Woodberry, George E. The Appreciation of Literature. Baker $1.50

Colby, J. Rose. Literature and Life in School. Houghton. $1.25

Bates, Arlo. Talks on the Study of Literature. Houghton. $1.50

Bates, Arlo. Talks on Teaching Literature. Houghton. $1.30

Corson, Hiram. Aims of Literary Study. Macmillan. 75 cents

Corson, Hiram. The Voice and Spiritual Education. Macmillan. 75 cents

Chubb, Percival. The Teaching of English. Macmillan. $1

Carpenter, Baker & Scott. The Teaching of English. Longmans. $1.50

McMurry, Charles. Special Method in Reading English Classics. Macmillan. 75 cents

Welch, John S. Literature in the School. Silver. $1.25

Mabie, Hamilton. Books and Culture

Curry, S. S. Mind and Voice. Boston Expression Co. $1.50

Dye, Charity. The Story-Teller's Art. Ginn. 50 cents

St. John, Edward Porter. Stories and Story-Telling. Pilgrim Press. 60 cents

Wyche, Richard. Some Great Stories and How To Tell Them. Newson & Co. $1

Palmer, George H. The Ideal Teacher. Houghton. 35 cents

Curry, S. S. Imagination and Dramatic Instinct. Boston Expression Co. $1.50

Higginson, T. W. Hints on Writing and Speech Making. Longmans. 50 cents

Matthews, Brander. Notes on Speech Making. Longmans. 50 cents

Fairchild, Arthur H. R. The Teaching of Poetry in the High School. Houghton. 60 cents

Ryland, T. Chronological Outlines of English Literature. Macmillan. $1.40

Smith, C. Alphonso. What Can Literature Do For Me?

Blakely, G. P. Teachers Outlines for Stories in English. American Book Co. 50 cents

The Short Story. Bulletin of Illinois Association of Teachers of English

APPENDIX C

LIST OF BOOKS TO BE READ FOR PLEASURE AND PROFIT

Prepared by
The Newark Public Library and the New Jersey Public Library Commission

This *is not* a list for a high school library. It *is* a reading list for high school pupils, of books which they may find enjoyable after they have read the books they "ought to read" and those they "have to read."

It *is not* intended to take the place of any of those masterpieces of literature the reading of which is so necessary and so enjoyable a part of one's education.

It is based upon lists issued by the Brooklyn, Buffalo, New York, Chicago, Pittsburgh, East Orange, and Newark public libraries; *Reading for Pleasure and Profit* compiled by Miss Margaret Coult for the Newark Public Library; Report of the Committee on Home Reading of the National Council of Teachers of English; bibliographies of the New York State Library, and the A. L. A. Booklist.

Titles have been omitted as follows: those that are included in elementary lists, those it is assumed the average child has read before reaching high school age, those included in the reading requirements for English courses and the College entrance requirements in English, those given in the body of this pamphlet, and those desirable for their subject matter alone.

The subject arrangement is suggestive of the reasons for the inclusion of the titles in this list, and may lead to further "reading with a purpose."

All of these books can be borrowed from the average public library.

FICTION

Adventure

Cervantes. Don Quixote

Crane, Stephen. Red Badge of Courage
LeSage, A. R. Gil Blas
Poe, E. A. Gold Bug

Animal stories

Bostock, F. C. Training of Wild Animals
London, Jack. Call of the Wild
Ollivant, Alfred. Bob, Son of Battle
Ramee, Louise de la. Dog of Flanders

Business and politics

Day, Holman. King Spruce
Norris, Frank. Octopus
Norris, Frank. Pit
Tarkington, Booth. Gentleman from Indiana

Character

Arnim, M. A. Elizabeth and her German Garden
Austen, Jane. Emma
Austen, Jane. Northanger Abbey
Barrie, J. M. Sentimental Tommy
Craik, D. M. John Halifax, Gentleman
Deland, Margaret. Old Chester Tales
Eggleston, Edward. Circuit Rider
Ewing, J. H. Jackanapes
Obenchain, E. C. Aunt Jane of Kentucky
Ford, P. L. Honorable Peter Stirling
Gale, Zona. Friendship Village
Harrison, H. S. Queed
Holland, J. G. Arthur Bonnicastle
Howells, W. D. Rise of Silas Lapham
Hugo, Victor. Les Misérables
Johnston, Mary. Lewis Rand
Kester, Vaughan. Prodigal Judge
Lincoln, J. C. Mr. Pratt
MacDonald, George. Sir Gibbie
Mason, A. E. Four Feathers
Saintine, J. X. B. Picciola
Smith, F. H. Caleb West
Tarkington, Booth. Monsieur Beaucaire

Watts, Mary. Van Cleve
Woolson, C. F. Anne

Chivalry

Bulfinch, Thomas. Age of Chivalry

College

Smith, F. H. College Years
Williams, J. L. Princeton Stories

Detective

Collins, Wilkie. Moonstone
Doyle, A. C. Adventures of Sherlock Holmes
Gaboriau, Emil. File 113

Family life

Bucktose, J. E. Down Our Street
Brush, C. C. Colonel's Opera Cloak
Norris, Kathleen. Mother
Richmond, Grace. Second Violin

Fanciful tales

Aldrich, T. B. Marjorie Daw
Harris, J. C. Uncle Remus
Poe, E. A. Tales
Sue, Eugene. Wandering Jew
Verne, Jules. Twenty Thousand Leagues Under the Sea

Historical

Canada

17th Century

Catherwood, M. H. Romance of Dollard

18th Century

Catherwood, M. H. Lazarre
Parker, Gilbert. Seats of the Mighty

Chivalry

Brooks, Eldridge. Chivalric Days

Egypt—Ancient

Ebers, George. Uarda

England

14th Century—French Wars

Doyle, A. C. White Company

Elizabethan England

Kingsley, Charles. Westward Ho!

England and France—1783
Parker, Gilbert. Battle of the Strong
France
16th Century
Runkle, Bertha. Helmet of Navarre
Weyman, Stanley. Under the Red Robe
Huguenots
Doyle, A. C. Refugees
Weyman, Stanley. Gentleman of France
Weyman, Stanley. House of the Wolf
French Revolution
Gras, Felix. Reds of the Midi
Hugo, Victor. Ninety-three
Mitchell, S. W. Adventures of Francois
Germany
15th Century
Yonge, C. M. Dove in the Eagle's Nest
Holland
17th Century
Dumas, Alexandre. Black Tulip
India
Sepoy Rebellion
Steele, F. A. On the Face of the Waters
Norway—Vikings
Liljencrantz, O. A. Thrall of Lief the Lucky
Poland
Sienkiewicz, Henryk. In Desert and Wilderness
Rome—Ancient
Bulwer-Lytton, Edward. Rienzi
Davis, W. S. Friend of Cæsar's
Scotland
18th Century
Porter, Jane. Scottish Chiefs
16th Century
Yonge, C. M. Unknown to History
United States
Colonial

New England

Austin, J. G. Betty Alden

Dix, B. M. Making of Christopher Ferringham

Dutch New York

Barr, Amelia. Bow of Orange Ribbon

Virginia

Goodwin, M. W. Head of a Hundred

Goodwin, M. W. White Aprons

Johnston, Mary. Prisoners of Hope

French and Indian Wars

Chambers, Robert. Cardigan

Thompson, Maurice. Alice of Old Vincennes

Revolution

Churchill, Winston. Richard Carvel

Mitchell, S. W. Hugh Wynne

Civil War

Cable, George. Dr. Sevier

Churchill, Winston. Crisis

Glasgow, Ellen. Battle Ground

Indians

Jackson, H. H. Ramona

Love and Adventure

Castle, Agnes and Egerton. Pride of Jennico

Davis, R. H. Soldiers of Fortune

Dix, B. M. Beau's Comedy

Dumas, Alexandre. Count of Monte Cristo

Dumas, Alexandre. Three Musketeers

Dumas, Alexandre. Twenty Years After

Garland, Hamlin. Captain of the Grey Horse Troop

Harland, Henry. Cardinal's Snuff Box

Hope, Anthony. Prisoner of Zenda

King, Charles. Colonel's Daughter

Major, Charles. When Knighthood was in Flower

McCarthy, Justin. If I Were King

Seawell, M. E. History of Lady Betty Stair

Viele, H. K. Inn of the Silver Moon

Patriotism

Hale, E. E. Man Without a Country

Nature

Roberts, C. G. D. Heart of the Ancient Wood

Persons

Alexander Hamilton

Atherton, Gertrude. Conqueror

Joan of Arc

Clemens, S. L. Personal Recollections of Joan of Arc

Shakespeare

Black, William. Judith Shakespeare

Place

Alaska

Beach, Rex. Barrier

Ancient Rome

Bulwer-Lytton, Edward. Last Days of Pompeii

Ancient Rome and Palestine

Wallace, Lew. Ben Hur

Canada

Gordon, C. W. Glengarry School Days

England

Burnett, F. H. That Lass o' Lowries

Trollope, Anthony. Small House at Allington

France

Halevy, L. Abbé Constantine

Sand, George. Fanchon the Cricket

Schultz, Jeanne. Story of Collette

India

Crawford, F. M. Mr. Isaacs

Kipling, Rudyard. Kim

Ireland

Ingelow, Jean. Off the Skelligs

Japan

Little, Frances. Lady of the Decoration

Kentucky

Allen, J. L. Kentucky Cardinal

Fox, John, Jr. Trail of the Lonesome Pine

Labrador

Duncan, Norman. Dr. Luke of the Labrador

Grenfel, W. T. Down North on the Labrador

New England
Freeman, M. E. W. New England Nun
Jewett, S. O. Country of the Pointed Firs
Jewett, S. O. Deephaven
Lincoln, J. C. Captain Warren's Wards

New Orleans
Cable, George. Grandissimes

North Carolina
Burnett, F. H. Louisiana

Ohio
Watts, M. S. Nathan Burke

Pennsylvania
Martin, H. R. Tillie, the Mennonite Maid

Scotland
Barrie, J. M. Little Minister
Black, William. Princess of Thule
Crockett, S. R. Raiders
Watson, John. Beside the Bonnie Brier Bush
Wiggin, K. D. Penelope's Progress

Sweden
Lagerlof, Selma. Girl from the Marsh Croft

Tennessee
Murfree, M. N. Prophet of Great Smoky Mountain

Virginia
Page, T. N. Old Gentleman of the Black Stock
Smith, F. H. Colonel Carter of Cartersville

Western Stories
Adams, Andy. Log of a Cowboy
Gates, Eleanor. Biography of a Prairie Girl
Gates, Eleanor. Plow Woman
Grey, Zane. Last of the Plainsmen
Grey, Zane. Riders of the Purple Sage
Harte, Bret. Luck of Roaring Camp
Henry, O. Heart of the West
Spearman, F. H. Whispering Smith
White, S. E. Blazed Trail
Wister, Owen. Virginian

Psychological

Mitchell, J. A. Amos Judd

Railroad Stories

Kester, Vaughan. Manager of the B. and A.

Sea Stories

Conrad, Joseph. Typhoon
Duncan, Norman. Cruise of the Shining Light
Duncan, Norman. Way of the Sea
Kipling, Rudyard. Captains Courageous
Marryat, Frederick. Midshipman Easy
Russell, W. C. Wreck of the Grosvenor

Short Stories

Bunner, H. C. Short Sixes
Henry, O. Four Million

NON-FICTION

Allen, W. H. Woman's Part in Government
Anderson, R. B. Viking Tales of the North
Antin, Mary. Promised Land
Ball, R. S. Star Land
Bennett, Arnold. Your United States
Bishop, J. B. Panama Gateway
Brassey, A. Around the World in the Yacht Sunbean
Clemens, S. L. Life on the Mississippi
Collier, Price. Germany and the Germans
Couch, A. Quiller. Historical Tales of Shakespeare
Creasy, E. S. Fifteen Decisive Battles of the World
Darwin, Charles. Around the World in the Ship Beagle
Dawson, S. M. Confederate Girl's Diary
DuChaillu, Paul. Country of the Dwarfs
DuChaillu, Paul. Stories of the Gorilla Country
Duncan, Norman. Dr. Grenfel's Parish
Eastman, C. A. Indian Boyhood
Eastman, C. A. Indian Child Life
Eastman, C. A. Old Indian Days
Greeley, A. W. True Tales of Arctic Heroism
Grenfel, W. T. Adrift on an Ice Pan

Grenfel and others. Labrador
Griffis, W. E. Brave Little Holland
Guerber, H. A. Legends of the Middle Ages
Guerber, H. A. Myths of Greece and Rome
Guerber, H. A. Myths of Northern Lands
Hay, John. Castilian Days
Hearn, Lafcadio. Out of the East
Irving, Washington. Tales of the Alhambra
Janvier, T. A. Tales of Mexico City
Judson, K. B. Myths and Legends of the Great Plains
Kellner, Leon. Austria of the Austrians
Leupp, F. E. Indian and his Problem
Lodge and Roosevelt. Hero Tales from American History
Lucas, E. V. Wanderer in Florence
Maeterlinck, Maurice. Life of the Bee
Martin, M. E. Friendly Stars
Nansen, Fridtjof. Farthest North
Parkman, Francis. Half a Century of Conflict
Parkman, Francis. LaSalle and the Discovery of the Great West
Parkman, Francis. Montcalm and Wolfe
Parkman, Francis. Pioneers of France in the New World
Pinchot, Gifford. Training of a Forester
Serviss, G. P. Astronomy in a Nutshell
Steevens, G. W. With Kitchener to Khartoum—
Steiner, E. A. Immigrant Tide
Sturgis, Russell. Appreciation of Architecture
Talbot, P. A. In the Shadow of the Bush
White, S. E. Forest
Wilson, Woodrow. New Freedom

BIOGRAPHY

Allen, A. V. G. Life of Phillips Brooks (abridged edition)
Barrie, J. M. Margaret Ogilvy
Borrow, G. H. L'Avengro
Chesterton, G. K. Charles Dickens
Custer, E. B. Tenting on the Plains
Custer, Elizabeth. Boots and Saddles

Ford, P. L. Many Sided Franklin
Gilchrist, B. B. Life of Mary Lyon
Gilder, Jeannette. Autobiography of a Tom Boy
Hale, E. E. New England Boyhood
Horne, C. S. David Livingstone
Howells, W. D. My Mark Twain
Ireland, Alleyne. Joseph Pulitzer
James, Henry. Small Boy and Others
Johnston, C. H. L. Famous Cavalry Leaders
Keller, Helen. Story of My Life
Larcom, Lucy. New England Girlhood
Lockhart, J. G. Life of Sir Walter Scott
Macaulay, T. B. Clive
Markino, Yoshio. When I Was a Child
Moses, Belle. Louisa May Alcott
Muir, John. Story of my Boyhood and Youth
Palmer, G. H. Life of Alice Freeman Palmer
Richards, L. E. Florence Nightingale
Riis, Jacob. Making of an American
Rolfe, William. Shakespeare the Boy
Thaxter, Celia. Letters
Washington, B. T. Up from Slavery
Wister, Owen. Seven Ages of Washington
Wister, Owen. Ulysses S. Grant

DRAMA

Galsworthy, John. Pigeon
Maeterlinck, Maurice. Blue Bird
Rostand, E. E. A. Cyrano de Bergerac
Yeats, W. B. Cathleen na Houlihan

ESSAYS

Chesterton, G. K. Tremendous Trifles
Colby, F. M. Imaginary Obligations
Crothers, S. M. Gentle Reader

Hutton, Laurence. Talks in a Library
James, William. On Some of Life's Ideals
Lamb, Charles. Essays of Elia
Perry, Bliss. American Mind
Repplier, Agnes. Americans and Others
Repplier, Agnes. Essays in Idleness
Repplier, Agnes. Varia
Roosevelt, Theodore. American Ideals
Stevenson, R. L. Vailima Letters
Stevenson, R. L. Virginibus Puerisque

POETRY

Burrell, Augustine. Book of Heroic Verse
Couch, A. Quiller. Oxford Book of English Verse
Henley, W. E. Lyrica Heroica
Macaulay, T. B. Lays of Ancient Rome
Rickert and Paton. American Lyrics
Seward, S. S. Narrative and Lyrical Poems
Stedman, E. C. American Anthology
Stedman, E. C. Victorian Anthology

APPENDIX D

COLLEGE ENTRANCE REQUIREMENTS IN ENGLISH 1915-1919

The text of the recommendations of the National Conference on Uniform Entrance Requirements in English is given in full. This supersedes the previously announced requirements for 1915.

A. READING

The aim of this course is to foster in the student the habit of intelligent reading and to develop a taste for good literature, by giving him a first hand knowledge of some of its best specimens. He should read the books carefully, but his attention should not be so fixed upon details that he fails to appreciate the main purpose and charm of what he reads.

With a view to large freedom of choice, the books provided for reading are arranged in the following groups, from each of which at least two selections are to be made, except as otherwise provided under Group I.

GROUP I

CLASSICS IN TRANSLATION

The Old Testament, comprising at least the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings and Daniel, together with the books of Ruth and Esther.

The Odyssey, with the omission, if desired, of Books I, II, III, IV, V, XV, XVI, XVII.

The Iliad with the omission, if desired, of Books XI, XIII, XIV, XV, XVII, XXI.

The Æneid.

The Odyssey, Iliad and Æneid should be read in English translations of recognized literary excellence.

For any selection from this group a selection from any other group may be substituted.

GROUP II

SHAKESPEARE

Midsummer-Night's Dream, Merchant of Venice, As You Like It, Twelfth Night, The Tempest, Romeo and Juliet, King John, Richard II, Richard III, Henry V, Coriolanus. Julius Cæsar, Macbeth, Hamlet, if not chosen for study under B.

GROUP III

PROSE FICTION

Malory: Morte d' Arthur (about 100 pages)
Bunyan: Pilgrim's Progress, Part I
Swift: Gulliver's Travels (voyages to Lilliput and to Brobdingnag)
Defoe: Robinson Crusoe, Part I
Goldsmith: Vicar of Wakefield
Frances Burney (Madame d'Arblay): Evelina
Scott's Novels: any one
Maria Edgeworth: Castle Rackrent, or The Absentee
Dickens's Novels: any one
Thackeray's Novels: any one
George Eliot's Novels: any one
Mrs. Gaskell: Cranford
Kingsley: Westward Ho! or Hereward the Wake
Reade: The Cloister and the Hearth
Blackmore: Lorna Doone
Hughes: Tom Brown's Schooldays
Stevenson: any one of the novels which are out of copyright
Cooper's Novels: any one
Poe: Selected Tales
Hawthorne: any one of the novels which are out of copyright
A collection of short stories by various standard writers.

GROUP IV

ESSAYS, BIOGRAPHY, ETC.

Addison and Steele: The Sir Roger de Coverley Papers, or Selections from The Tattler and The Spectator (about 200 pages)
Boswell: Selections from the Life of Johnson (about 200 pages)
Franklin: Autobiography

Irving: Selections from the Sketch Book (about 200 pages), or the Life of Goldsmith

Southey: Life of Nelson

Lamb: Selections from the Essays of Elia (about 100 pages)

Lockhart: Selections from the Life of Scott (about 200 pages)

Thackeray: Lectures on Swift, Addison, and Steele in the English Humorists

Macaulay: One of the following Essays: Lord Clive, Warren Hastings, Milton, Addison, Goldsmith, Frederick the Great, Madame d' Arblay

Trevelyan: Selections from Life of Macaulay (about 200 pages)

Ruskin: Sesame and Lilies, or Selections (about 150 pages)

Dana: Two Years before the Mast

Lincoln: Selections, including at least the two inaugurals, the Speeches in Independence Hall and at Gettysburg, the Last Public Address, and Letter to Horace Greeley; together with a brief memoir or estimate of Lincoln

Parkman: The Oregon Trail

Thoreau: Walden

Lowell: Selected Essays (about 150 pages)

Holmes: The Autocrat of the Breakfast Table

Stevenson: Inland Voyage and Travels with a Donkey

Huxley: Autobiography and selections from Lay Sermons, including the addresses on Improving Natural Knowledge, A Liberal Education, and A Piece of Chalk

A collection of essays by Bacon, Lamb, De Quincey, Hazlitt, Emerson, and later writers

A collection of letters by various standard writers

GROUP V

POETRY

Palgrave's Golden Treasury (First Series): Books II and III, with special attention to Dryden, Collins, Gray, Cowper, and Burns

Palgrave's Golden Treasury (First Series): Book IV, with special attention to Wordsworth, Keats, and Shelley (if not chosen for study under B)

Goldsmith: The Traveller and The Deserted Village

Pope: The Rape of the Lock

A collection of English and Scottish Ballads, as, for example, Robin Hood Ballads, The Battle of Otterburn, King Estmere, Young Beichan, Bewick and Grahame, Sir Patrick Spens, and a selection from later ballads

Coleridge: The Ancient Mariner, Christabel, and Kubla Khan

Byron: Childe Harold, Canto III, or Canto IV, and Prisoner of Chillon

Scott: The Lady of the Lake, or Marmion

Macaulay: The Lays of Ancient Rome, The Battle of Naseby, The Armada, Ivry

Tennyson: The Princess, or Gareth and Lynette, Lancelot and Elaine, and Passing of Arthur

Browning: Cavalier Tunes, The Lost Leader, How they Brought the Good News from Ghent to Aix, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, Hervé Riel, Pheidippides, My Last Duchess, Up at a Villa—Down in the City, The Italian in England, The Patriot, "De Gustibus—" The Pied Piper, Instans Tyrannus

Arnold: Sohrab and Rustum and The Forsaken Merman

Selections from American Poetry with special attention to Poe, Lowell, Longfellow, and Whittier

B. STUDY

This part of the requirement is intended as a natural and logical continuation of the student's earlier reading, with greater stress laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions. The books provided for study are arranged in four groups, *from each of which one selection is to be made.*

GROUP I

DRAMA

Shakespeare: Julius Cæsar, Macbeth, Hamlet

GROUP II

POETRY

Milton: L'Allegro, Il Penseroso, and either Comus or Lycidas

Tennyson: The Coming of Arthur, The Holy Grail, and The Passing of Arthur

The selections from Wordsworth, Keats and Shelley in Book IV of Palgrave's Golden Treasury (First Series)

GROUP III

ORATORY

Burke: Speech on Conciliation with America

Macaulay's Speech on Copyright and Lincoln's Speech at Cooper Union

Washington's Farewell Address and Webster's First Bunker Hill Oration

GROUP IV

ESSAYS

Carlyle: Essay on Burns, with selections from Burns's poems

Macaulay: Life of Johnson

Emerson: Essay on Manners

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